GEMS OF MUSIC

FOR THE

SABBATH SCHOOL,

BEING A

CHOICE COLLECTION OF TUNES,

From the most Eminent Authors,

IN

J. B. AIKIN'S SEVEN CHARACTER NOTES.

CONTAINING ALSO

A Clear Exposition of the Principles of Music.

BY T. H. CALDWELL.

PHILADELPHIA:
S. C. COLLINS, 705 JAYNE STREET.

PHILADELPHIA: J. B. LIPPINCOTT & CO.; CLAXTON, REMSEN & HAFFELFINGER. CINCINNATI, O.: WILSON, HINKLE & CO.; WILSTACH, BALDWIN & CO. CHICAGO, ILL.: W. B. KEEN & COOKE. INDIANAPOLIS, IND.: BOWEN, STEWART & CO. NEW YORK: COLLINS & BROTHER. ST. LOUIS, MO.: J. W. M'INTYRE. BALTIMORE, MD.: J. NEWTON KURTZ. LOUISVILLE, KY.: J. P. MORTON & CO. ATLANTA, GA.: M. LYNCH & CO. SAVANNAH, GA.: J. M. COOPER & CO. NEW ORLEANS, LA.: ROBERT J. HARP, AG'T. MEMPHIS, TENN.: H. WADE & CO. WACO, TEXAS: W. H. WATKINS.

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a sharp occurs in a tune before *Doe, Ray, Faw,* &c., these syllables should be pronounced *Dee, Ree, Fee,* &c. When a flat occurs in a tune before *See, Mee,* &c., these syllables should be pronounced *Say, May,* &c.

RULE.—An accidental sharp (♯) elevates the pitch of a note a half-interval.

RULE.—An accidental flat (♭) depresses the pitch of a note a half-interval.

INSTRUMENTAL SOUNDS—ABSOLUTE PITCH.

Instruments furnish sounds of *absolute pitch.* Instruments are put in tune by the ear, and of course, are made to correspond with the sounds and intervals of the voice.

A is the same sound on all instruments, B is the same sound, C, and so of all the other letters. Thus, by means of instruments, we have fixed and definate sounds, so that when we speak of A, or C, or G, we speak of a sound which is known to be always and in every part of the world, the same.

The seven primary sounds on instruments, are named after the first seven letters of the alphabet. These same seven letters are located on the five lines and four spaces on the staff; so that when we find a note on A, B, or C, or any other letter on the staff, we play the corresponding or *same letter* on the instrument, which gives a definate pitch, or sounds of absolute pitch, to the notes on the staff.

A staff is five lines and four spaces as follows:

In this illustration, the lettered lines represent the sounds on the instruments, and the spaces between the lines represent the whole and half-intervals.

As there are only seven primary sounds in the science of music, it requires but the seven letters on the instrument,—which also limits seven letters on the staff.

C is called *the Natural Scale* on instruments from the fact that the instrument is based upon the *sound called C,* and requires no flats or sharps to correspond with the *natural rise* and *fall* of the *voice.* C is applied to the key, and is therefore 1; D is 2, E is 3, F is 4, G is 5, A is 6, B is 7, and C is 8. The half-steps or half-intervals on all instruments occurs between E and F, and between B and C.

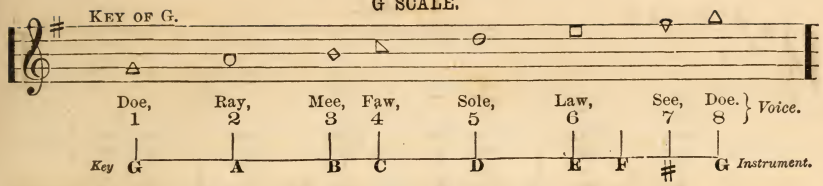
The Scale always takes its name from the letter, or sound, on which it is based.

The *Key* is the governing sound: *it* governs the *pitch* of all the other sounds in the scale.

NOTE.—This and the succeeding scales should be practised until the pupils become perfectly familiar with all the sounds, syllables, and intervals, ascending and descending, in regular succession; then by skips, as 1—3—5—8; 1—5; 1—8, &c., until the pupils can give the sound of any note in the scale.

☞ In pronouncing Faw, Law, *a* should have the second sound, as in *far.*

G SCALE.



The notes on the staff represent musical sounds for both vocal and instrumental music.

The letters represent the sounds on the instrument, and the spaces between the letters represent the whole and half-intervals.

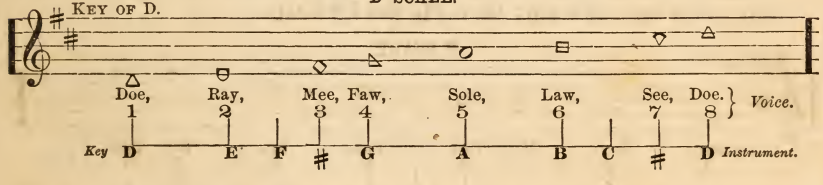
The numerals 1, 2, 3, &c., represent the sounds; and the spaces between the numerals represent the whole and half-intervals as produced by the voice.

In the Key of G, the voice and instrument ascend together to the sixth degree of the scale, when, as it will be seen at once, the intermediate sound from F to G must be played on the instrument, to conform to the natural rise of a whole interval from 6 to 7 in the voice.

A sound thus raised a half-interval on the instrument is said to be *sharped*,—marked thus, ♯, in the signature. Hence the Rule.—When G is the key, F must be played sharp to form the natural 7th of the Scale.

☞ A flat 7th in the Key of G is played on F, (on the instrument,) the note representing the flat 7th in a tune, will be marked with a natural, thus, ♮▽

D SCALE.

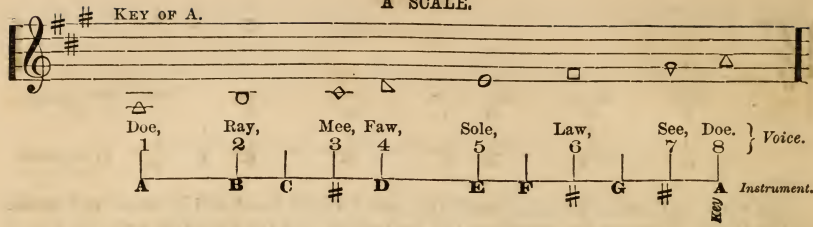


In this scale, the sound called D on the instrument, is taken as the key. The *natural* rise and fall of the voice from 1 to 2 is a whole-step, from 2 to 3 a whole-step, from 3 to 4 a half-step, from 4 to 5 a whole-step, from 5 to 6 a whole-step, from 6 to 7 a whole-step, and from 7 to 8 a half-step.

Instrumental.—Rule.—When D is the key, F must be played sharp to form the natural 3rd of the scale; and C must be played sharp to form the natural 7th of the scale.

☞ A flat third in the key of D is played on F, on the instrument, and a flat seventh is played on C. These notes in the tunes will be marked thus, ♮◇, ♮▽.

A SCALE.



The 8th degree of this scale is *one*, or the key, to the next octave above.

The natural rise and fall of the voice is always the same, whatever may be the pitch of the key.

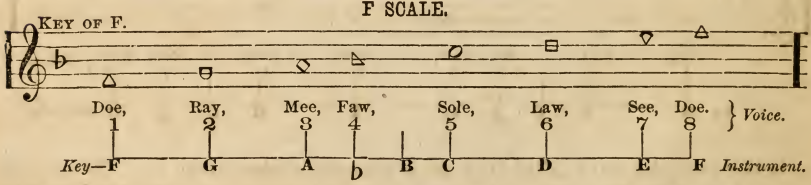
Instrumental.—Rule.—When A is the key, F, C, and G must be played sharp to form the natural succession of intervals from the key,—or to make the instrument correspond with the natural rise and fall of the voice.

This scale of notes may be performed by assuming A flat as the key; then observe the following

Rule.—When A♭ is the key, B, E, A, and D must be played flat. The tune will have four flats in the signature, that is, at the first of the tune.

Note.—Instruments are constructed upon a chromatic scale; that is, a scale rising in half intervals from the lowest sound on the instrument to the highest. The sharp of one letter is the same sound as the flat of the next letter above it, so that G♯ is A♭; A♯ is B♭; C♯ is D♭; D♯ is E♭, and F♯ is G♭.

F SCALE.



In this scale, F on the instrument is taken as the key. From F to G is a whole-interval,—from G to A is a whole-interval. From A to B is a whole-interval; but this will not correspond with the voice, which naturally rises and falls a half-interval between 3 and 4. We must therefore play the intermediate sound from A to B, called B flat,—marked thus, ♭, in the signature.

Rule.—When F is the key, B must be played flat on the instrument to form the natural 4th of the scale.

☞ A sharp 4th (♯4) in the Key of F is played B natural on the instrument; and the note in the tune will be marked with a natural, thus, ♮4.

B♭ SCALE.

In this scale, the sound called B flat on the instrument is taken as the key.

The natural rise and fall of the voice is always the same, whatever may be the pitch of the key.

INSTRUMENTAL.—RULE.—When B flat is the key, B and E must be played flat to form the natural intervals in the scale from the key, or to make the instrument correspond with the natural rise and fall of the voice.

☞ Take B on the instrument as the key, and it will be necessary to play five sharps, in order to make the instrument correspond with the natural rise and fall of the voice.

E♭ SCALE.

In this scale, E flat on the instrument is taken as the key, it is, therefore, called the E flat scale.

The voice ascends and descends the octave by the same intervals in this scale as in all the preceding scales.

INSTRUMENTAL.—RULE.—When E flat is the key; B, E, and A, must be played flat.

This scale of notes may be performed on the instrument by taking E as the key; then observe the following rule:—

When E is the key, F, C, G, and D must be played sharp.

☞ The notes *Doe*, *Ray*, *Mee*, &c., will occupy the same lines and spaces on the staff, and the natural rise and fall of the voice will be the same in the Key of E as in the Key of E♭.—The whole scale in E♭, is a half-interval lower than in E.

The preceding illustrations show the location of the scale on every letter on the staff, and it should be distinctly understood, that the Scale has a *permanent* location on each letter on the staff, and cannot be transposed.

We have now given a full explanation of all the sounds and intervals in one octave. If the voice is extended either above or below the octave, it will *naturally* pass over the same gradation, or succession of sounds and intervals, as far as the compass of the voice extends. Consequently, as the octaves are all alike, when one octave is understood, all are understood in respect to pitch, or high and low sounds, in vocal music.

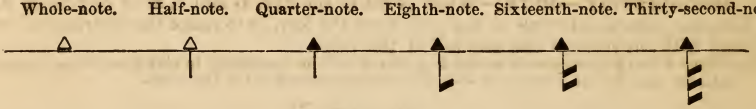
SECOND DEPARTMENT.—Length of Sounds.

The consideration of the length of sounds naturally follows that of pitch. The first question in regard to notes is, What sounds do they represent? Or what is their pitch? The second question is, How long are these sounds to be continued?

We have heretofore considered sounds in reference only to their pitch, and their relation to each other as high or low.

The pitch of sounds is not affected by their length. The same sounds, of whatever pitch, may be continued for a longer or shorter time.

The notes (Doe, Ray, Mee, Faw, Sole, Law, See,) which represent *pitch*, also represent *length*, by adding a stem, filling the head of the note, &c., as follows:—



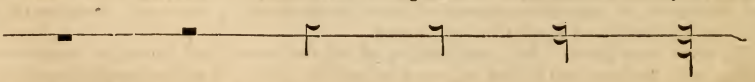
These notes represent six varieties of length, each note having its appropriate name expressive of its relative length. On the half-note, the sound must be continued half as long as the whole-note; on the quarter-note, the sound must be continued quarter as long as the whole-note, &c., each note claiming its relative length in comparison with the others,—so that the whole-note represents the longest sound, and the thirty-second-note the shortest.

A *dot* (•) adds to a note one-half its length.

Thus, a dotted half-note is equal to three quarters or

A dotted quarter is equal to three eighths or

There are six different rests, or marks of silence, corresponding in time to the six different kinds of notes, as follows:—



A *dot* (•) adds to a rest one-half its length.

A *pause* (𝄐) is sometimes used. The notes over or under which it is written are to be prolonged indefinitely at the pleasure of the performer.

Staccato.—When a note, or several notes, are to be sung in a short, pointed, and distinct manner, the *staccato* (!) is used. Dots (. . . .) over or under the notes, signify *semi-staccato.*

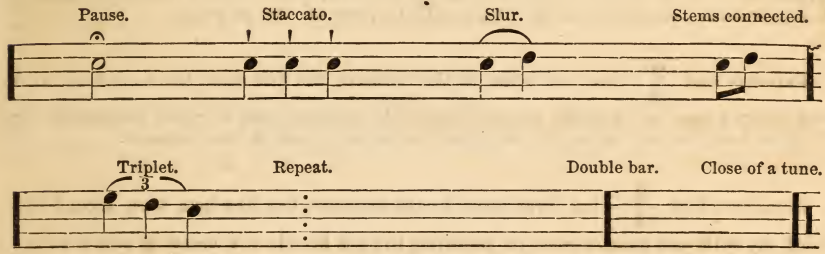
Slur.—When one syllable of poetry is to be applied to two or more notes, a *slur* is drawn over or under the notes, or the stems of the notes are connected.

Triplet.—When three notes are to be sung in the time of two of the same value, the figure 3 is written over or under them.

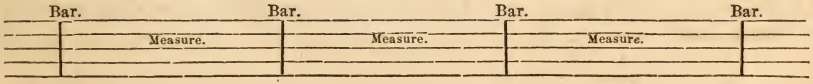
Repeat.—A dotted line across the staff indicates a repetition.

A *Double bar* (𝄀) shows the end of a strain of the music, or of a line of the poetry.

EXAMPLES.



Measures.—Tunes are divided, by the single bar, into equal portions, called *measures.*



Each measure, or portion between the bars, must occupy the same time in the performance, whatever may be the number of the notes in the measure.

To regulate the time, and to preserve an equal movement in the performance of a piece of music, certain regular motions of the hand are made; this is called *beating time*, or *keeping time.*

Two over two $\frac{2}{2}$ has two beats to the measure, the first *down*, the second *up*, with one half-note, or its value, to each beat in the measure, and is called *Double-time*, or *Two-two time.* Accented on the first part of the measure.

Three over two $\frac{3}{2}$ has three beats to the measure, the first *down*, the second *left*, the third *up*, with one half-note, or its value, to each beat in the measure, and is called *Triple-time*, or *Three-two time.* Accented on the first part of the measure.

Four over four $\frac{4}{4}$ has four beats to the measure, the first *down*, second *left*, (horizontally to the breast,) third *right*, (horizontally from the breast,) fourth *up*, with one quarter-note, or its value, to each beat in the measure, and is called *Quadruple time*, or *Four-four time.* Accented on the first and third parts of the measure.

Two over four $\frac{2}{4}$ has two beats to the measure, the first *down*, the second *up*, with one quarter-note, or its value, to each beat in the measure, and is called *Double-time*, or *Two-four time*, (second variety.) Accented on the first, part of the measure.

Three over four $\frac{3}{4}$ has three beats to the measure, the first beat *down*, second *left*, third *up*, with one quarter-note, or its value, to each beat in the measure, and is called *Triple-time*, or *Three-two time.* (second variety.)

Six over four $\frac{6}{4}$ has two beats to the measure, the first *down*, the second *up*, with a dotted half-note, or its value, to each beat in the measure, and is called *Compound-time*, or *Six-four time.*

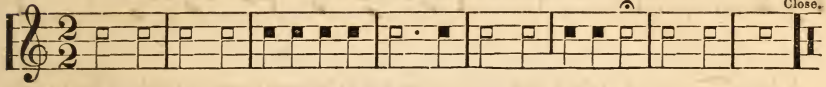
Nine over four $\frac{9}{4}$ has three beats to the measure, the first *down*, second *left*, third *up*, with three quarter notes, or their value, to each beat, and is called *Nine-four time.*

RULE.—☞ The downward beat always begins the measure in all kinds of time.

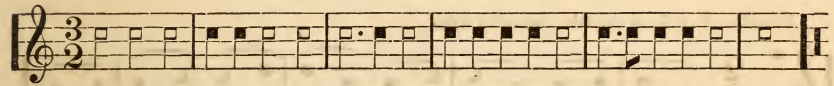
Accent is a certain stress or force of voice upon what are termed the accented parts of the measure, and is as important in singing as in speaking. If the poetry be regular in its construction, and is properly adapted to the music, the accentuation of the two will correspond. If otherwise, that of the former must be attended to, and the musical accent be made to conform to the poetry.

PRACTICAL EXERCISES.

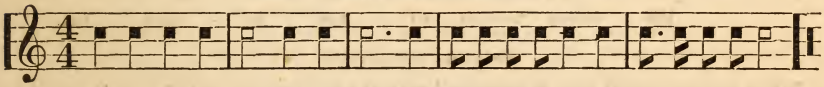
TWO-TWO TIME, OR DOUBLE-TIME.



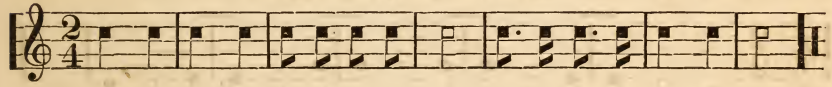
THREE-TWO TIME, OR TRIPLE-TIME.



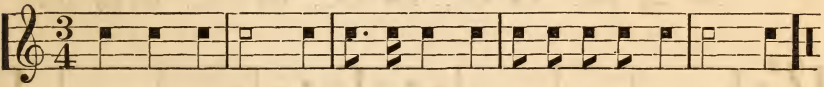
FOUR-FOUR TIME, OR QUADRUPLE-TIME.



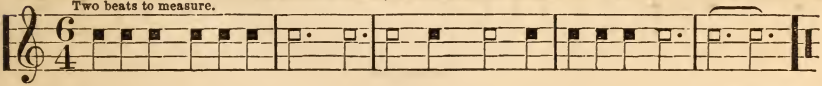
TWO-FOUR TIME, OR DOUBLE-TIME.



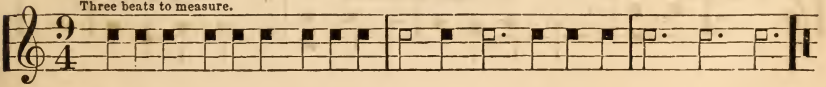
THREE-FOUR TIME, OR TRIPLE-TIME.



SIX-FOUR TIME, OR COMPOUND-TIME.

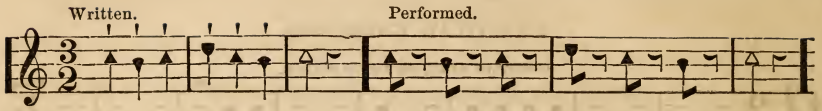


NINE-FOUR TIME.



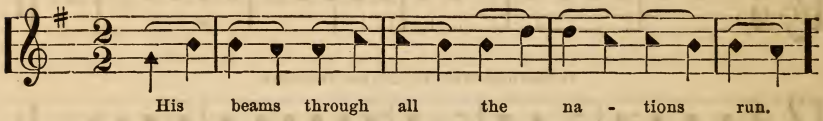
PRACTICAL EXERCISES.

STACCATO.



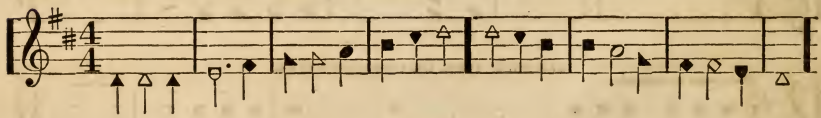
A *Slur* ⁀ is used to show how many notes are to be sung to one syllable of the poetry. The slur is also used to denote the *legato* style.

LEGATO.—In a close, smooth, connected style.

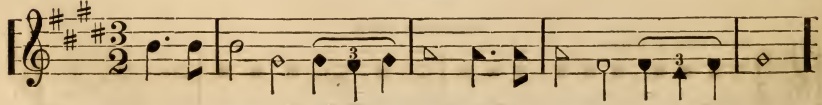


NOTES OF SYNCOPATION.

When an unaccented note is connected with the following accented note, it is said to be syncopated. Two notes tied together with a slur, represent one sound.



TRIPLETS.



THIRD DEPARTMENT.—Force of Sounds.

Musical sounds may be loud, very loud, soft, very soft, moderate, or ordinary as to force, without affecting their pitch or length.

Medium.—A sound produced by the ordinary action of the organs of voice, or of an instrument, is a *medium* sound, and is marked *m.*

Piano.—A sound produced by the vocal organs somewhat restrained, is a *soft* tone; it is called *piano,* and is marked *p.*

Pianissimo.—A sound produced by a very slight exertion of the vocal organs, yet so as to be distinctly audible, is called *pianissimo,* and is marked *pp.*

Forte.—A loud sound, called *forte,* is produced by a strong and full exertion of the vocal organs. It is marked *f.*

Fortissimo.—A very loud sound is called *fortissimo;* it must not be attempted beyond the power of the vocal organs so as to degenerate into a scream. It is marked *ff.*

Accent.—General Rules. 1st. The first note in every measure must be accented.

2d. When there is more than one note to a beat, the first is accented.

3d. In triple-time, when the measure is filled with two quarter-notes, and two half-notes, the first half-note is accented.

In quadruple-time, the first and third parts of the measure are accented.

In compound-time, the first and fourth notes in the measure are accented.

Organ tone.—A sound which is commenced, continued, and ended with an equal degree of force or power, is called an organ tone (═══).

Diminishing sound.—A sound commencing loud, and gradually diminished until it becomes soft, is marked *Dim.*, or >; also called *Diminuendo.*

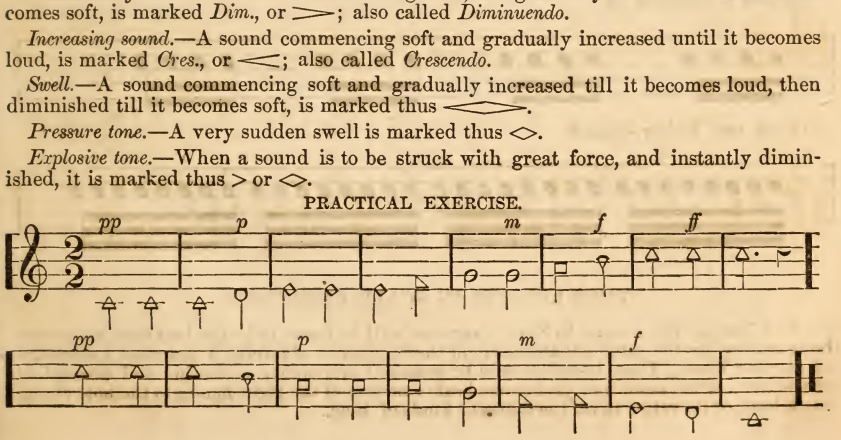
Increasing sound.—A sound commencing soft and gradually increased until it becomes loud, is marked *Cres.*, or <; also called *Crescendo.*

Swell.—A sound commencing soft and gradually increased till it becomes loud, then diminished till it becomes soft, is marked thus <>.

Pressure tone.—A very sudden swell is marked thus <>.

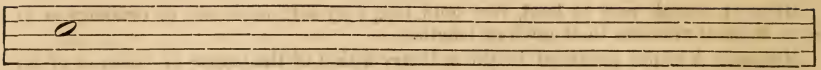
Explosive tone.—When a sound is to be struck with great force, and instantly diminished, it is marked thus > or <>.

PRACTICAL EXERCISE.

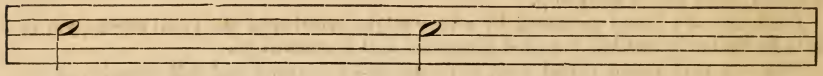


The Relative Value of the Six different kinds of Notes.

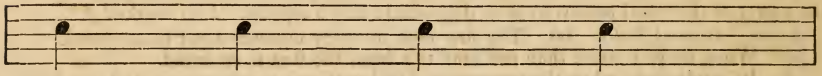
The Whole note is equal to



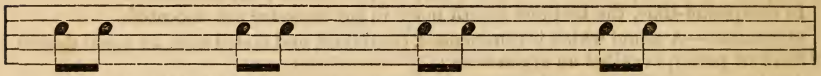
Two Halves,



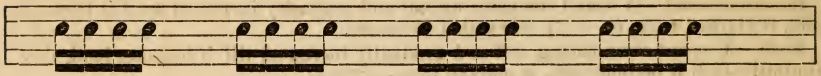
Four Quarters,



Eight Eighths,



Sixteen Sixteenths, or



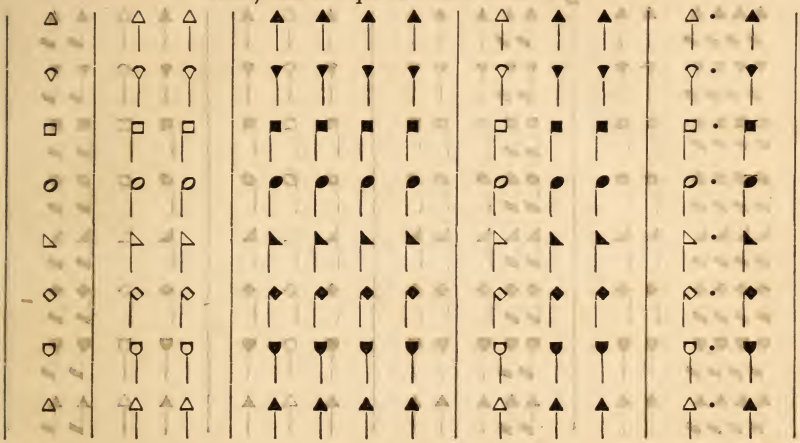
Thirty-two Thirty-seconds.

TIME LESSONS IN SCALE EXERCISES.

The following Ten lessons, in Scale Exercises, will be found to be the best that have ever been written for the rapid advancement of the Student in obtaining a practical knowledge of keeping Time. These lessons should be practised thoroughly, ascending and descending the octave; at the same time giving one beat (a motion of the right hand,) to the note claiming a beat, or its value, in all the different kinds of time.

No. 1.

$\frac{2}{2}$ Time. Two beats to the measure. One beat to the half-note; two to the whole note; and two quarter-notes to the beat.



No. 2.

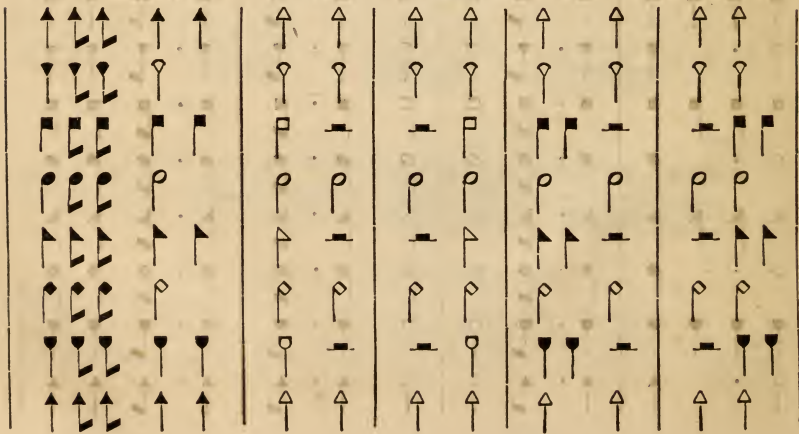
$\frac{2}{2}$ Time. Two beats to the measure.

No. 3.

$\frac{2}{2}$ Time. Two beats to the measure.

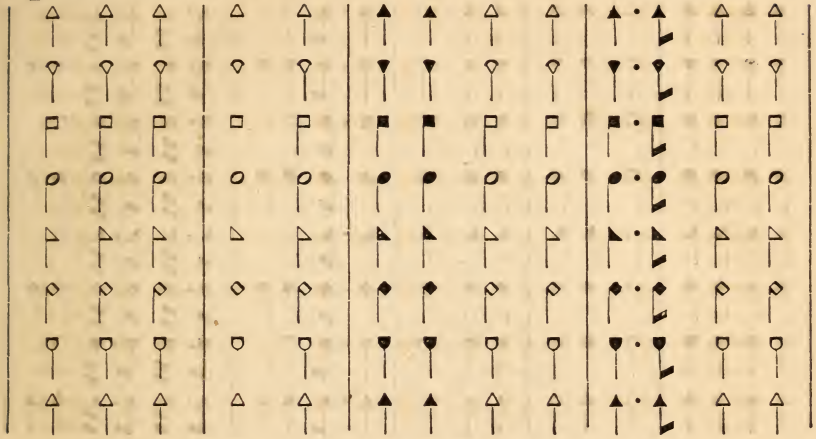
No. 4.

$\frac{2}{2}$ Time. Two beats to the measure. A square block *on* the line is a Half rest. It has one beat in silence.



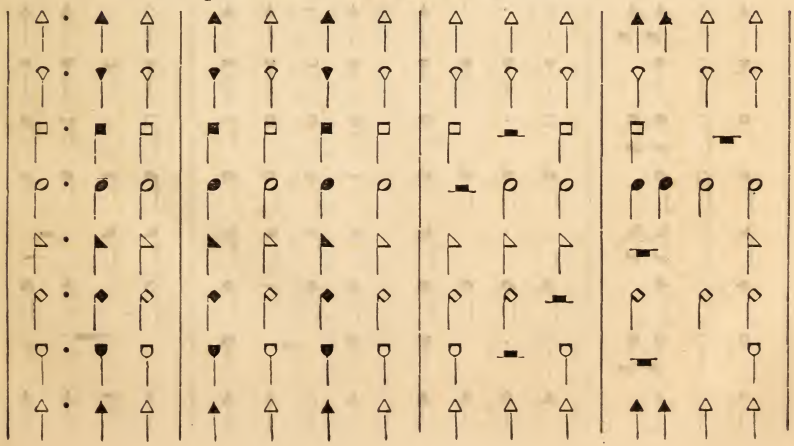
No. 5.

$\frac{3}{2}$ Time. Three beats to the measure. One beat to the half-note, or its value.



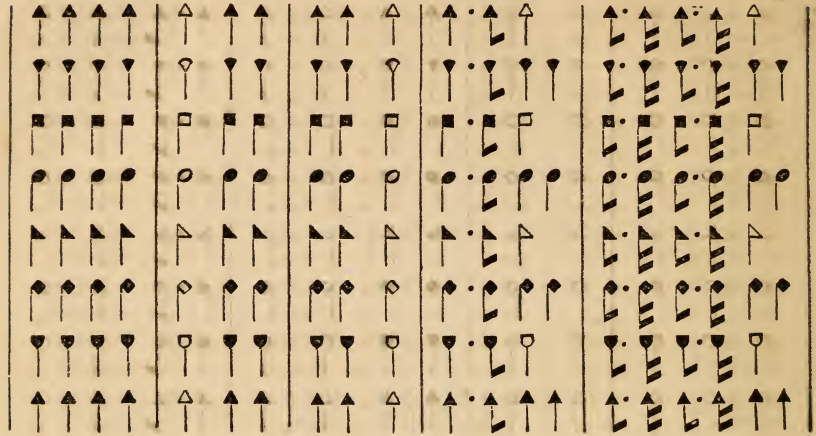
No. 6.

$\frac{3}{2}$ Time. Three beats to the measure. A square block *on* the line is a Half rest. A square block *under* the line is a whole rest.



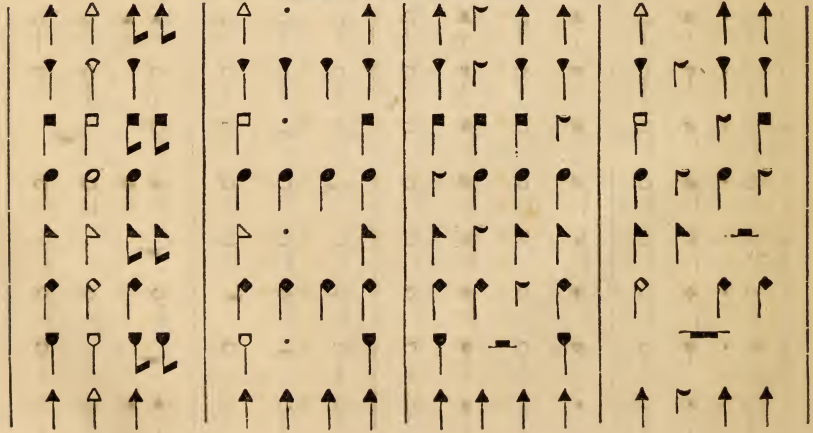
No. 7.

$\frac{4}{4}$ Time. Four beats to the measure. One beat to the Quarter note, or its value.



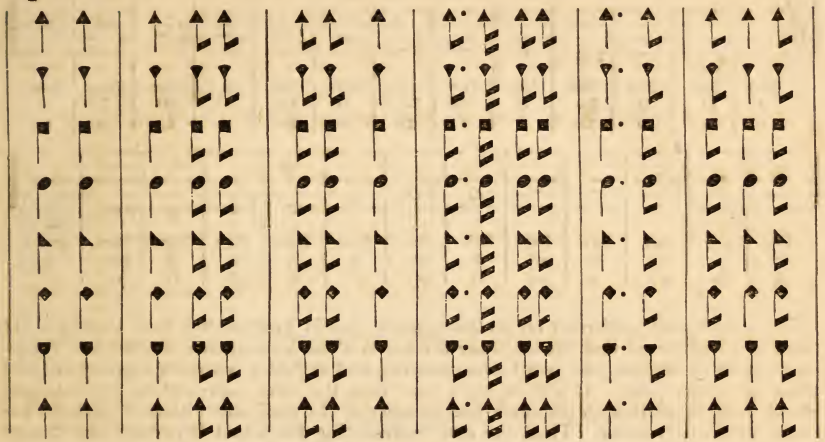
No. 8.

$\frac{4}{4}$ Time. Four beats to the measure.



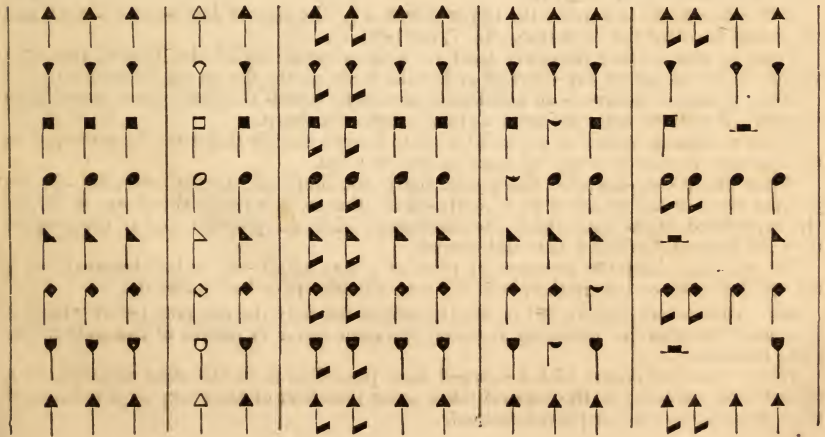
No. 9.

$\frac{2}{4}$ Time. Two beats to the measure. One beat to the Quarter note, or its value.

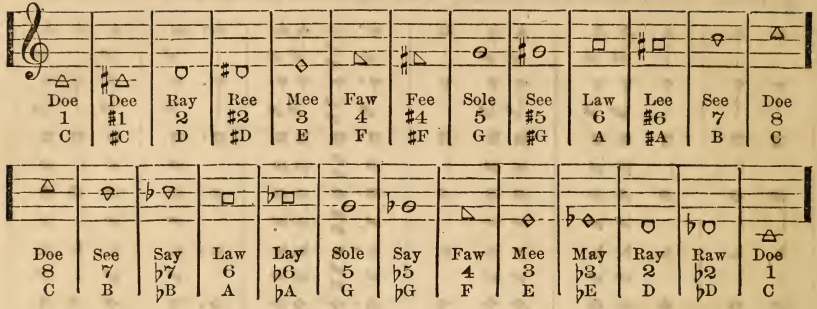


No. 10.

$\frac{3}{4}$ Time. Three beats to the measure. One beat to the Quarter note, or its value.



CHROMATIC SCALE.—Scale of half-intervals.



The singer, and performer on the instrument, should practise this scale together. It must be remembered that the *letters* are the *names* of the instrumental sounds, and represent sounds of *absolute pitch*, while the numerals and syllables represent the tones of the voice of *relative pitch*. It will be seen here that the notes representing intermediate sounds may be written on the same line or space of the staff with either of the notes between which they occur. Thus, the note representing the sound between 1 and 2 may be written on the same line or space with either of those notes. 1 may be elevated a half-interval, or 2 may be depressed a half-interval, and the same sound will be produced.

If it is proposed to elevate the lower sound, a ♯ is used, and the sound is called sharp 1, or (♯△,) sharp 4, or (♯◺,) &c.

If it is prosposed to depress the upper sound, a ♭ (the sign of depression) is used, and the sound is called flat 3, or (♭◇,) flat 7, or (♭▽,) &c.

There is also another character used in written music called the *Natural*, thus (♮,) which cancels or annuls the effect of either the sharp or the flat on the instrument.

When a natural occurs as an accidental, to restore sounds that have been *flatted in the signature*, it must be sung the same as in the case of a sharp.

When a natural occurs as an accidental, to restore sounds that have been *sharped in the signature*, it must be sung the same as that of a flat.

When sharp *one*, sharp *two*, sharp *four*, sharp *five*, sharp *six*; or flat *seven*, flat *six*, flat *five*, flat *three*, or flat *two* occur in a composition, (that is, in a tune,) the sharp ♯ or flat (♭) is prefixed to the note which the composer wishes sharp or flat, and in this respect they are termed *Accidental* flats and sharps.

The rule is, a sharp (♯) elevates the pitch of a note a half-step, or half-interval, and a flat (♭) depresses or lowers the pitch of a note a half-step, or half-interval.

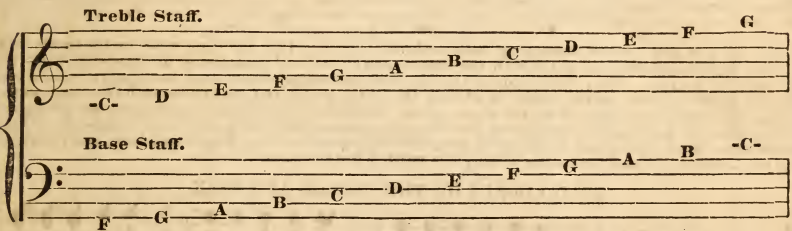
☞ An accidental sharp (♯) or flat (♭) affects not only the one note before which it is placed, but also the following notes on the same letter or degree of the staff in the same measure.

When a natural occurs with a sharped note preceding it in the same measure, or a flatted note preceding it, the natural takes away the effect of the sharp or the flat, and the note must be sung or played natural.

Music is written upon two, three, or four staffs, joined together by a brace, thus:

This character is called the Treble, or G cleff, and shows the location of the seven letters on the lines and spaces of the Treble, Alto, and Tenor staffs.

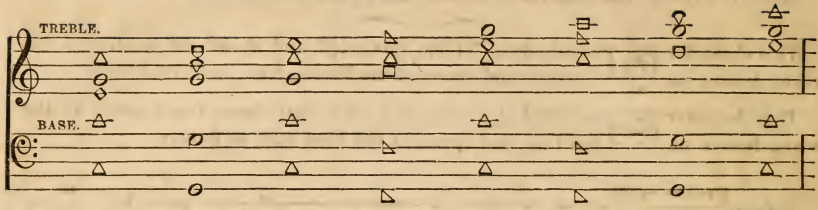
This character is called the Base, or F cleff, and shows the location of the seven letters on the lines and spaces of the Base staff, as follows.



The following are the Signatures to the different Keys in common use.

☞ One sharp (♯) is the key of G; two sharps, D; three sharps, A; four sharps, E. One (♭) is the key of F; two flats, B♭; three flats, E♭; four flats, A♭; no flats and sharps and the key is C.

PERFECT CHORDS OF THE SCALE.



First practise, and commit to memory, the chords of the scale. Play the three notes on the treble staff with the right hand (highest notes with the little finger) and the two notes on the base staff with the left hand, in octaves. After the chords of the scale are thoroughly committed to memory, commence with the plainest tunes in this book. Read only the treble notes, and play them with the chord notes on the treble and base staffs, as in the above scale. Continue to practise in this way until—keeping your eyes on the notes and not watching your fingers—you can play any plain tune in the book. When this is accomplished, commit to memory the following chords of the treble and base, and read and play the treble notes and base notes as they are written in the tunes.

FULL CHORDS ON THE TREBLE AND BASE.

Some of the Chords and Combinations which produce the Plaintive strains of music.

1. There is a hap - py land, Far, far a - way,
Where saints in glo-ry stand, Bright, bright as day:
Oh, how they sweet-ly sing,
1. Come to the hap - py land, Come, come a - way;
Why will ye doubting stand? Why still de - lay?
Oh, we shall hap - py be
3. Bright in that hap - py land Beams ev - 'ry eye;
Kept by a Father's hand, Love cannot die:
Oh, then, to glo - ry run;

Wor-thy is our Saviour King, Loud let his prais - es ring, For ev - er more.
When, from sin and sor-row free, Lord, we shall live with thee, Blest, ev - er - more.
Be a crown and king-dom won, And bright a-bove the sun Reign ev - er - more.

1. Sweet-ly sing, sweetly sing, Prais-es to our heav'nly King; Let us raise, let us raise,
D. S. Raise your songs, raise your songs,
2. An-gels bright, angels bright, Robed in garments pure and white, Chant his praise, chant his praise,
D. S. Redeeming love, redeeming love,
3. Far a - way, far a - way, We in sin's dark val-ley lay, Je - sus came, Je - sus came,
D. S. To receive— to re-ceive
Fine.
High our notes of praise; Praise to him whose name is Love, Praise to Him who reigns above;
Now with thankful tongues.
In me-lo-dious lays; But from that bright happy throng, Ne'er can come this sweetest song—
Brought us here a - bove.
Bless-ed be his name! He redeem'd us by his grace, Then prepared in heav'n a place
All who will be - lieve.

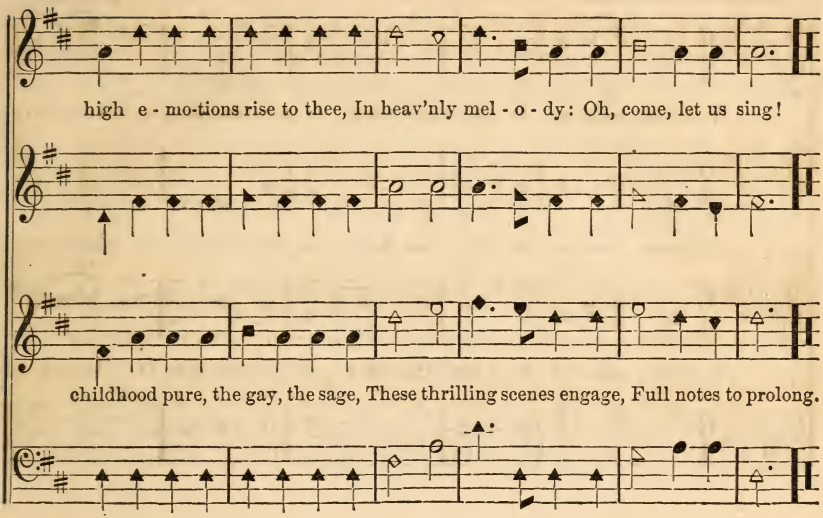
Fine.
1. { We're trav'lling home to heav'n a - bove, Will you go? will you go?
{ To sing the Saviour's dy - ing love, Will you go? will you go?
D. C. And mil-lions now are on the road, Will you go? will you go?
2. { We're going to see the bleed-ing Lamb, Will you go? will you go?
{ In rapturous strains to praise his name, Will you go? will you go?
D. C. And all the joys of heav'n we'll share; Will you go? will you go?
D. C.
Mil - lions have reach'd that blest a - bode, A - noint-ed kings and priests to God.
D. C.
The crown of life we there shall wear, The conqueror's palms our hands shall bear,

JOYFULLY, JOYFULLY.

Soon to the pres - ence of God we shall go; Then, if to Je - sus our
Harps of the bless-ed, your strains we shall hear, Fill- ing with har - mo - ny
Death shall be conquer'd, his scep- tre be gone; O - ver the plains of sweet

hearts have been given, Joy - ful - ly, joy - ful - ly, rest we in heaven.
heav - en's high dome: Joy - ful - ly, joy - ful - ly, Je - sus, we come.
Ca - naan we'll roam, Joy - ful- ly, joy - ful - ly, safe - ly at home.

1. Oh, come, let us sing! Our youthful hearts now swelling, To God a-bove, a
2. The full notes pro-long; Our fes - tal cel - e - brat-ing, We hail the day with
God of love, Oh, come, let us sing! Our joy - ful spir-its glad and free, With
cheer-ful lay, And full notes prolong. Both cheerful youth and silv'ry age, And



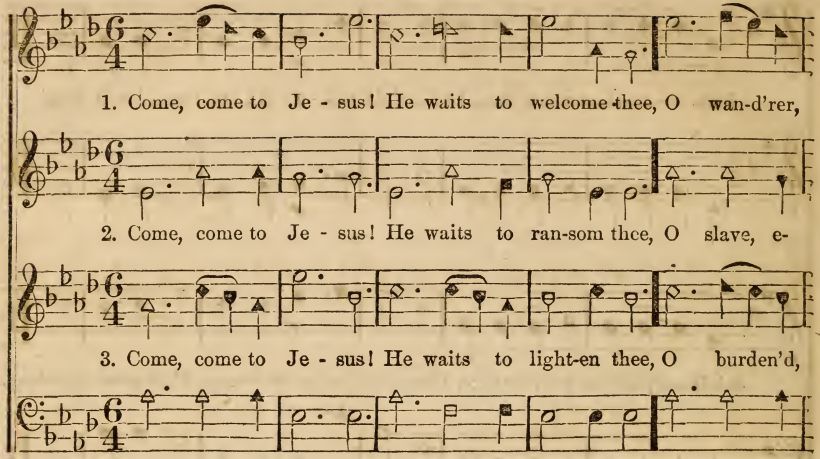
3. Oh, swell, swell the song,
His praises oft repeating:
His Son he gave our souls to save:
Oh, swell, swell the song.
The humble heart's devotion bring,
Whence gushing streams of love do spring,
And make the welkin ring
With sweet-swelling song.

4. We'll chant, chant his praise,
Our lofty strains now blending,—
A tribute bring to Christ our King,
And chant, chant his praise!
Our Saviour-Prince was crucified,
"'Tis finish'd," then he meekly cried,
And bow'd his head and died:
Then chant, chant his praise!

5. All full chorus join!
To Jesus condescending
To bless our race with heav'nly grace,
A full chorus join!
To God, whose mercy on us smiled,
And Holy Spirit, reconciled
By Christ, the meek and mild,
All full chorus join!

COME TO JESUS!

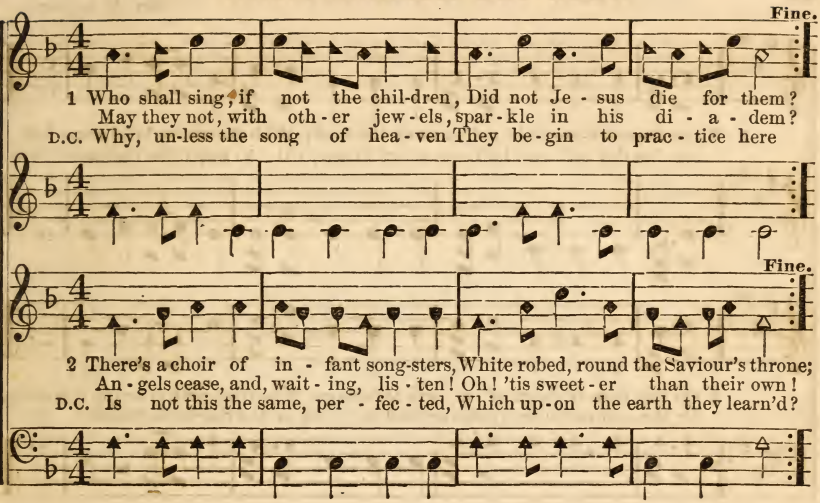
Words by Dr. J. B. Peck. H. P. Main.

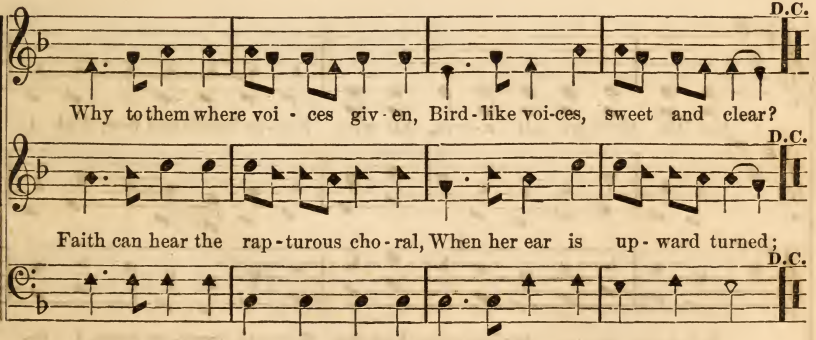


4. Come, come to Jesus!
He waits to give to thee,
O blind, a vision free;
Come, come to Jesus!

5. Come, come to Jesus!
He waits to shelter thee,
O weary, blessedly;
Come, come to Jesus!

6. Come, come to Jesus!
He waits to carry thee,
O lamb, so lovingly;
Come, come to Jesus!



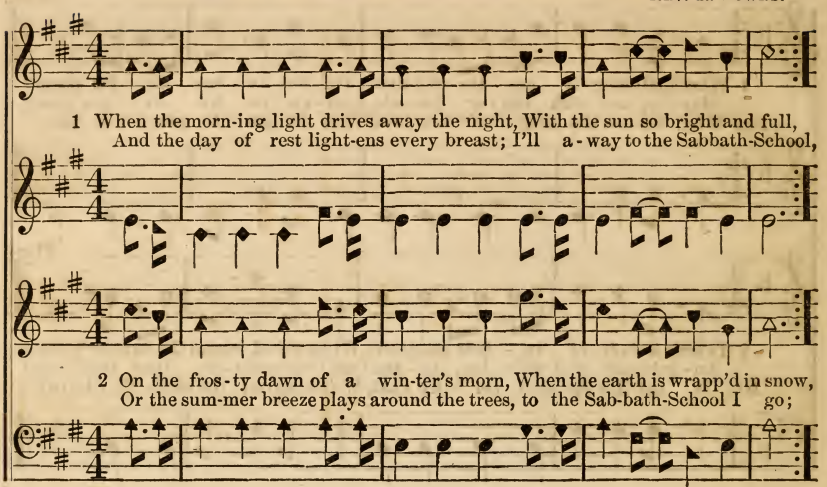


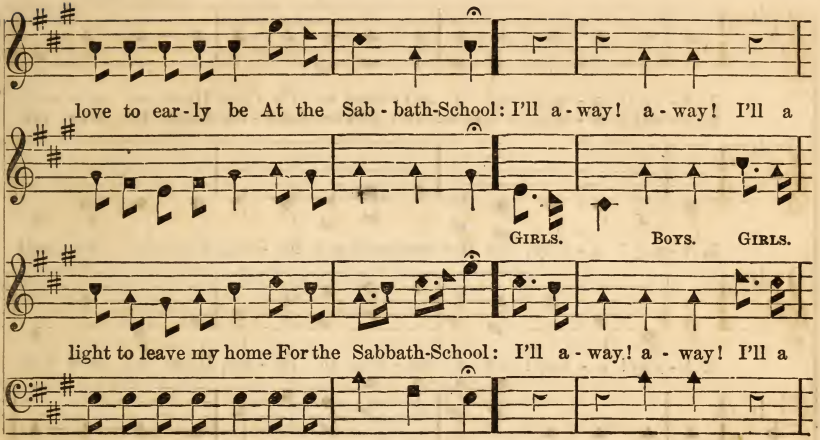
3. Jesus, when on earth sojourning,
Loved them with a wondrous love;
And will he, to heaven returning,
Faithless to his blessing prove?

Oh! they cannot sing to early!
Fathers, stand not in their way!
D.C. Birds do sing while day is breaking—
Tell me, then, why should not they?

WHEN THE MORNING LIGHT.

REV. R. LOWRY.





3. In the class I meet with the friends I greet,
At the time of morning prayer;
And our hearts we raise in a hymn of praise
For ,tis always pleasant there.
In the Book of holy truth,
Full of counsel and reproof,
We behold the guide of youth,
At the Sabbath-School:
I'll away! &c.

4. May the dews of grace fill the hallow'd place
And the sunshine never fail,
While each blooming rose which in memory grows,
Shall a sweet perfume exhale.
When we mingle here no more,
But have met on Jordan's shore,
We will talk of moments o'er,
At the Sabbath-School:
I'll away! &c.

AWAY! AWAY!

W. B. BRADBURY.

Chorus.
To the Sun - day - School re - joic - ing we will go, 'Tis a place where all are
To the Sun - day - School re - joic - ing we will go. 'Tis a place where all are
happy here below, Where the way of life we learn to know, And seek our home a-bove.
happy here below, Where the way of life we learn to know, And seek our home a - bove.

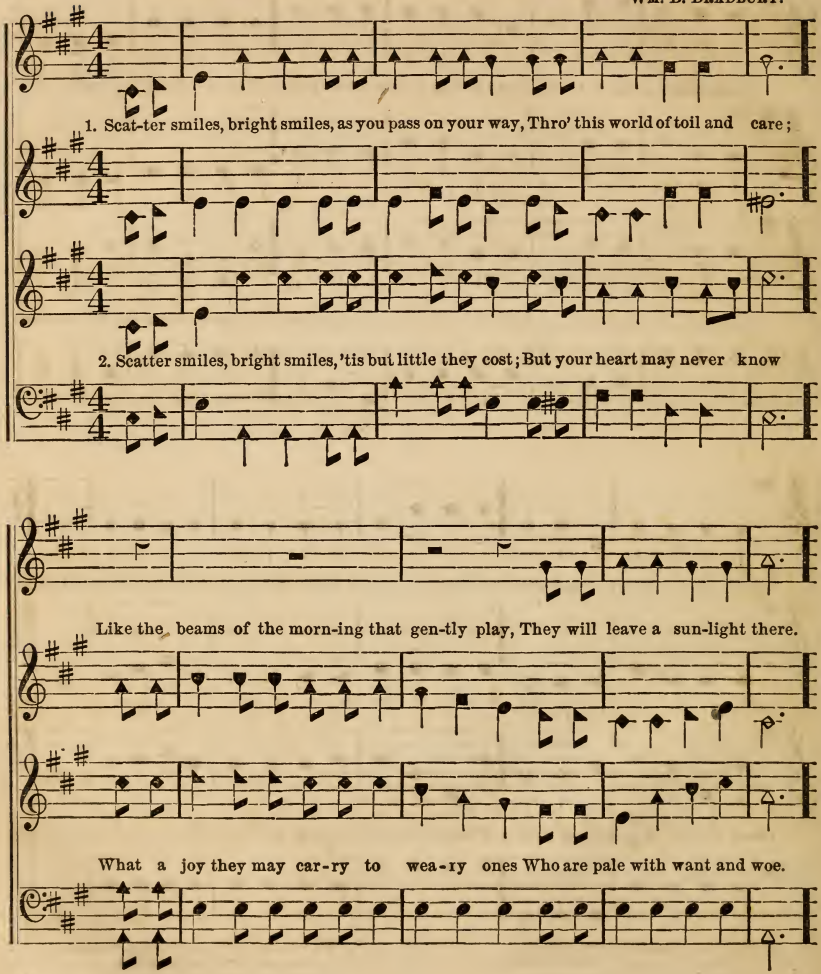
1. Why should cold or stor-my wea-ther Keep me on this ho - ly day
2. Bless-ed place, where every moment Seems a trea - sure bright and fair,
3. When on earth my Saviour wandered, Cold and wea - ry, many a day,
From my du - ty to my Saviour, From the Sab - bath school a - way.
Dear - ly prized a- bove all oth - ers, Let me then be al- ways there.
He at midnight sought the des - ert, In its sol - i - tude to pray.

4. With an humble, lowly spirit,
Would I know and do his will;
Learning under every trial
How to suffer and be still.—*Cho.*

5. Ne'er shall cold or stormy weather
Keep me on this holy day
From my duty to my Saviour,
From the Sabbath-school away.—*Cho.*

SCATTER SMILES AS YOU GO.

Wm. B. Bradbury.



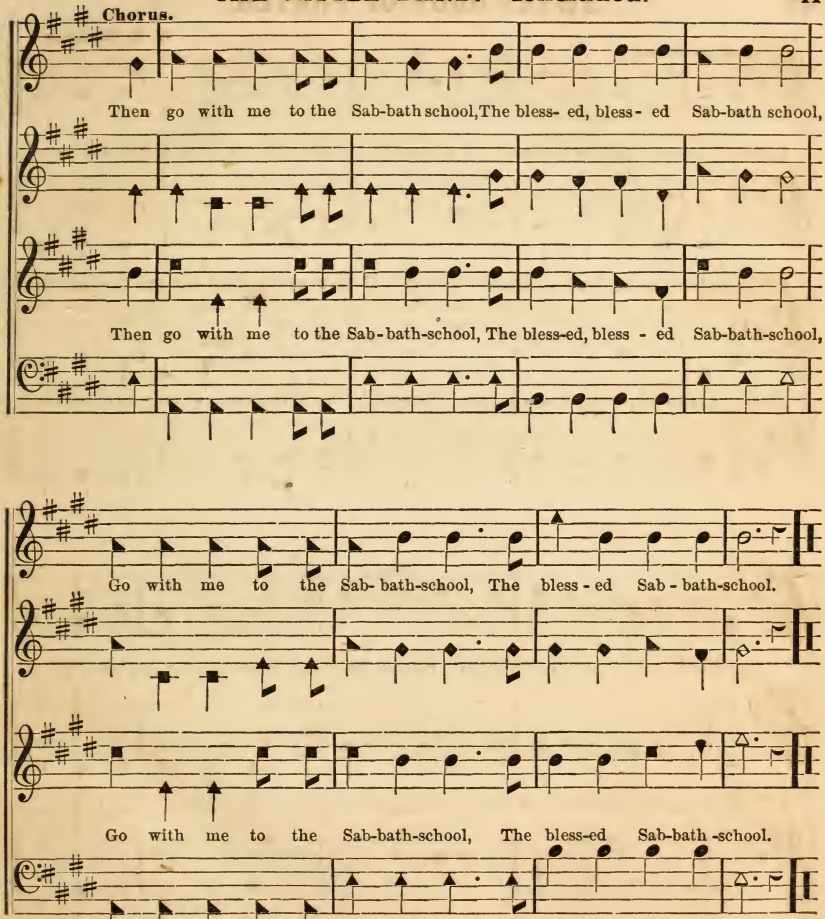
3. Scatter smiles, bright smiles, o'er the grave of the past,
Where the orphan's treasure lies; [shine,
In the tear-drop that glistens there light will
As the rainbow paints the skies.—*Chorus.*

4. Scatter smiles, bright smiles, o'er the young who have strayed,
From the path where once they trod;
You may lead to the fountain of truth again,
You may bring them home to God.—*Chorus.*

THE LITTLE BAND.

Gently, in ballad style.

WM. B. BRADBURY.

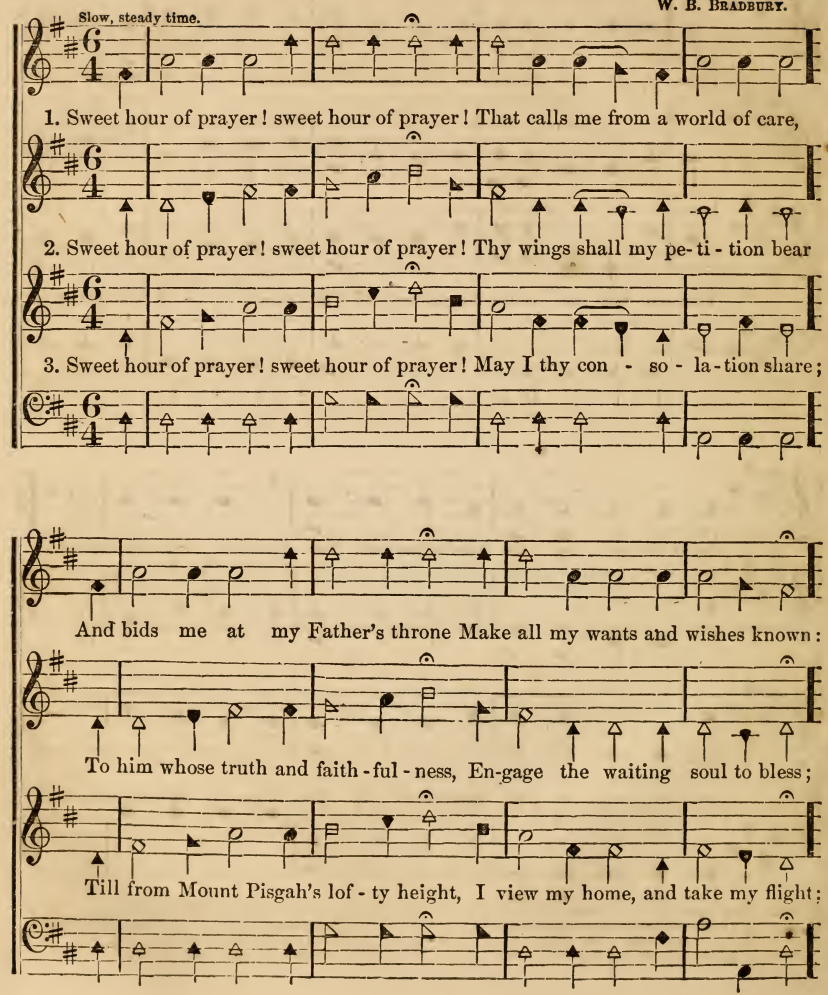


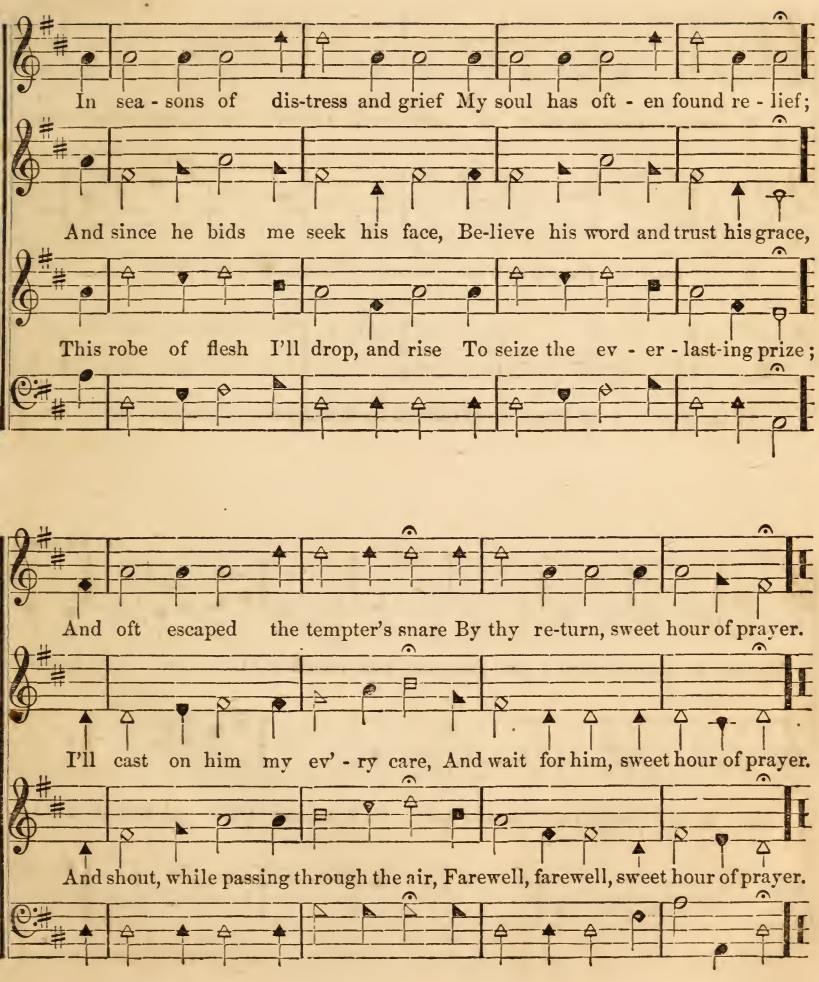
3. Can you with those children kneel
In the Sabbath-school to-day?
Do you humbly, truly feel
Every word they say?

Is a glistening tear-drop seen
Trickling down your cheek the while?
In its penitential beam,
View a Father's smile.

SWEET HOUR OF PRAYER.

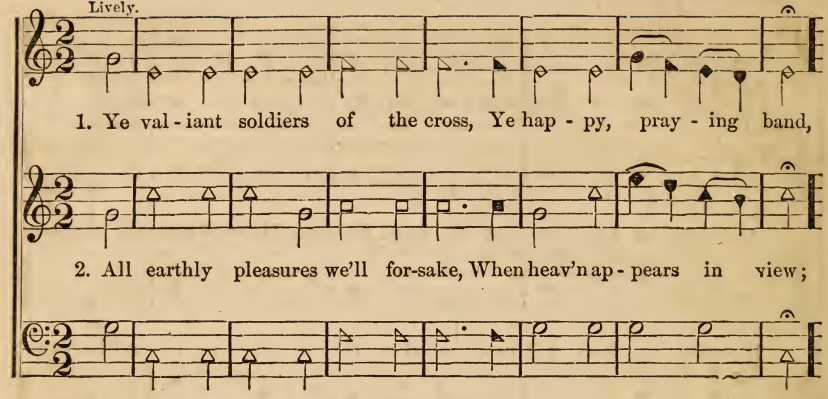
W. B. Bradbury.

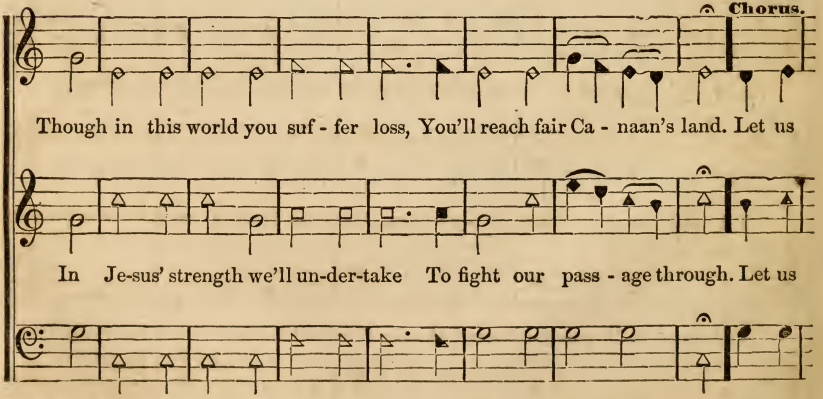


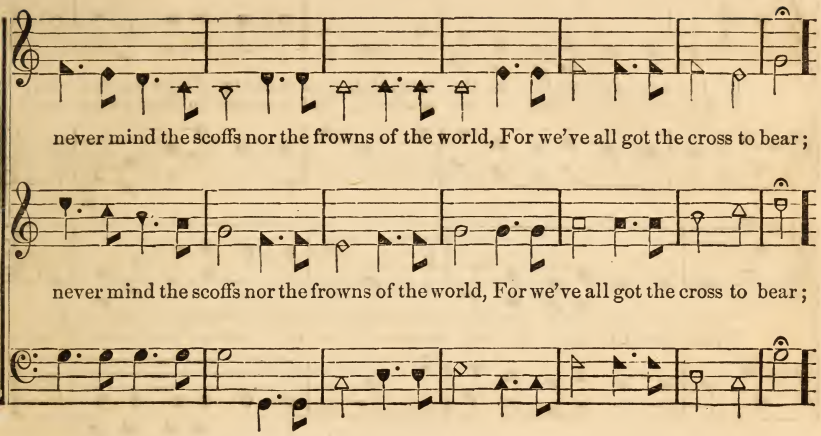

In sea - sons of dis-tress and grief My soul has oft - en found re - lief;
And since he bids me seek his face, Be-lieve his word and trust his grace,
This robe of flesh I'll drop, and rise To seize the ev - er - last-ing prize;
And oft escaped the tempter's snare By thy re-turn, sweet hour of prayer.
I'll cast on him my ev' - ry care, And wait for him, sweet hour of prayer.
And shout, while passing through the air, Farewell, farewell, sweet hour of prayer.

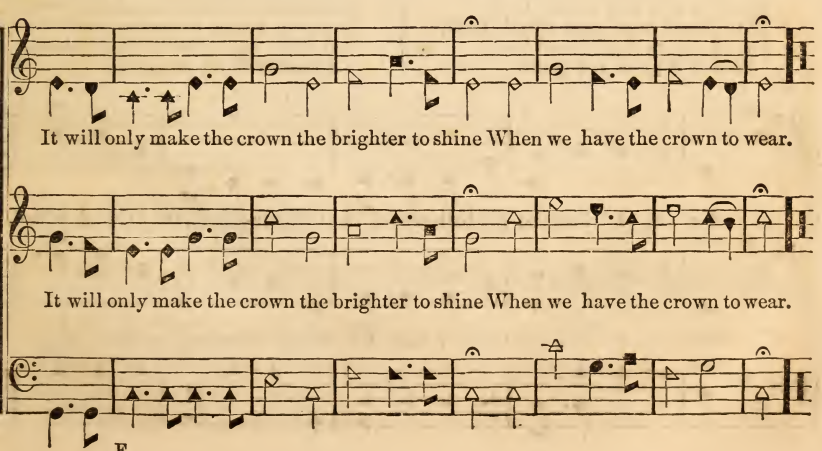
THE BRIGHT CROWN.

Wm. B. Bradbury.





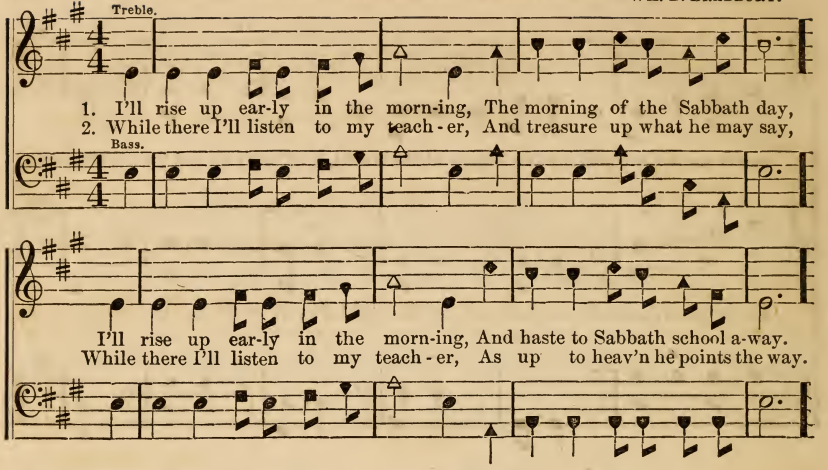

never mind the scoffs nor the frowns of the world, For we've all got the cross to bear;
never mind the scoffs nor the frowns of the world, For we've all got the cross to bear;


It will only make the crown the brighter to shine When we have the crown to wear.
It will only make the crown the brighter to shine When we have the crown to wear.

F

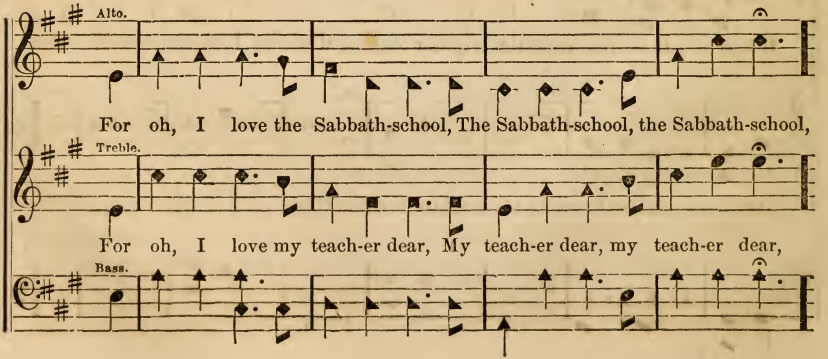
I'LL RISE UP EARLY.

Wm. B. Bradbury.



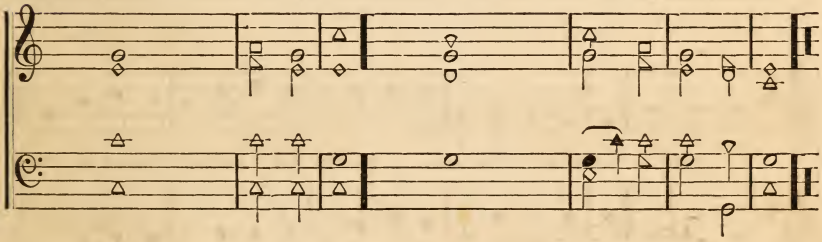
3. I'll learn my lesson in the Bible,
And try to practice what I learn;
I'll learn my lesson in the Bible,
And every sinful way will shun.
For oh, I love that blessed book,
That blessed book, that blessed book,
For oh, I love that blessed book,
So full of grace and truth.

4. Then I'll not trifle any longer,
Nor throw my precious hours away,
Then I'll not trifle any longer,
But go to Christ without delay;
And dwell with him in heaven above,
In heaven above, in heaven above—
And dwell with him in heaven above,
A heaven of joy and love.



CHANT.

WM. B. BRADBURY.



1. With tearful eyes I look around,
Life seems a dark and | stormy | sea:
Yet, 'midst the gloom, I hear a sound,
A heavenly | whisper, | Come to me.

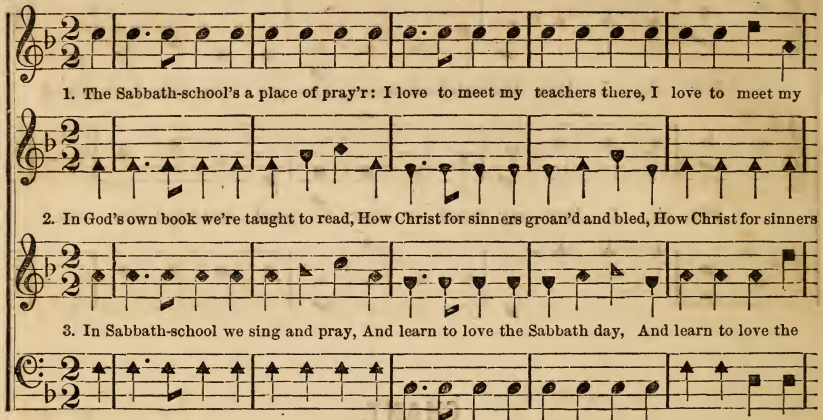
2. It tells me of a place of rest—
It tells me where my | soul may | flee;
Oh! to the weary, faint, opprest,
How sweet the | bidding, | Come to | me.

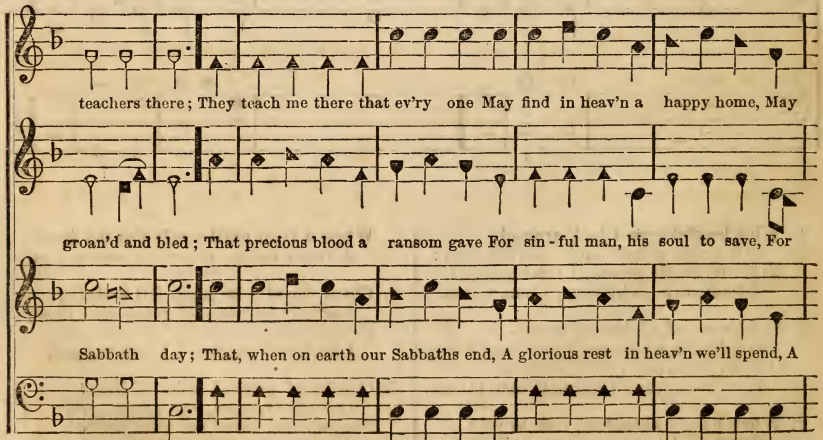
3. When nature shudders, loth to part
From all I love, en- | joy, and | see,
When a faint chill steals o'er my heart,
A sweet voice | utters, | Come to | me.

4. Come, for all else must fall and die,
Earth is no resting | place for | thee;
Heavenward direct thy weeping eye,
I am thy | portion, | Come to | me.

5. O voice of mercy! voice of love!
In conflict, grief, and | ago- | ny,
Support me, cheer me from above!
And gently | whisper, | Come to | me.

WM. B. BRADBURY.

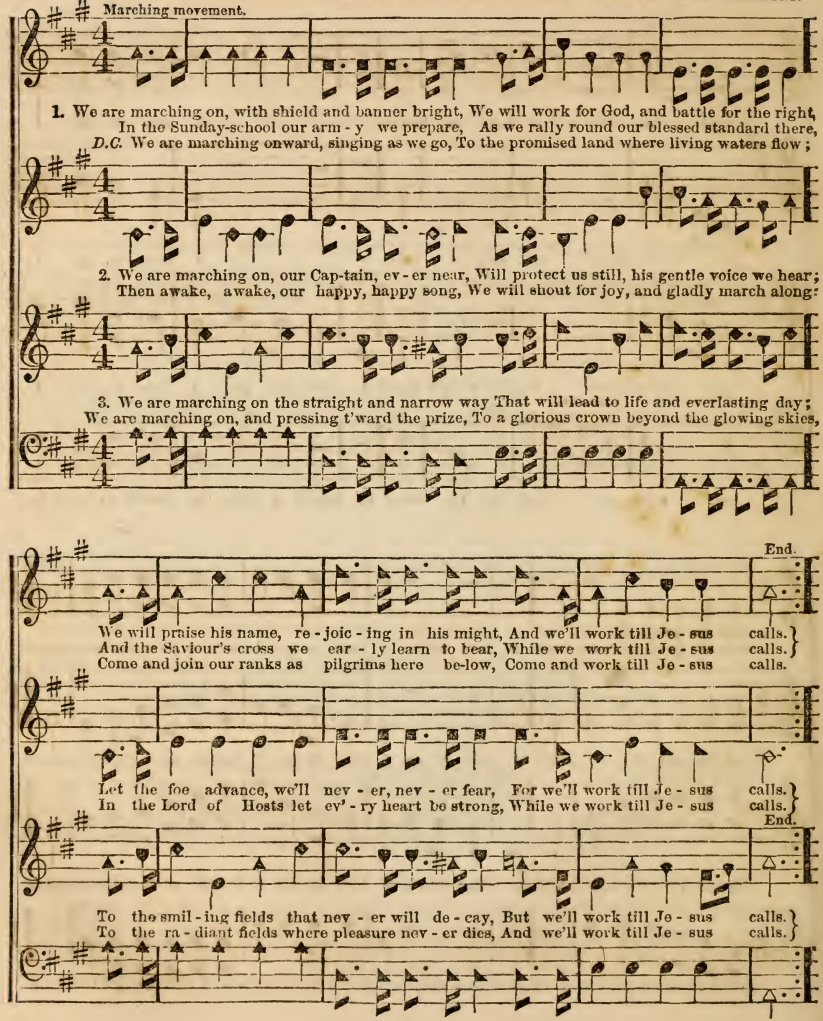




find in heav'n a hap - py home. I love to go, I
sin - ful man, his soul to save. I love to go, I
Boys.
All.
glo - rious rest in heav'n we'll spend. I love to go, I love to go, I
oh! what joy 'twill be to meet In heav'n a - bove, In heav'n a - bove, In
love to go to Sabbath-school, I love to go, I love to go, I love to go to Sabbath-school.
love to go to Sabbath-school, I love to go, I love to go, I love to go to Sabbath-school.
Boys.
All.
love to go to Sabbath-school, I love to go, I love to go, I love to go to Sabbath-school.
heav'n above, to part no more, In heav'n above, in heav'n above, In heav'n above, to part no more!

SUNDAY-SCHOOL VOLUNTEER SONG.

Wm. B. Bradbury.



Chorus.
Then awake, then awake, hap - py song,
Then a - wake, then a - wake, hap - py song, hap - py song, Shout for
Then awake, then awake, hap - py song, hap - py song,
D.C.
Shout for joy, shout for joy, As we glad - ly march a - long.
joy, shout for joy, As we glad - ly march a - long.
D.C.
Shout for joy, shout for joy, As we glad - ly march a - long.

SHALL WE SING IN HEAVEN?

WM. B. BRADBURY.

3. Shall we sing with holy angels
In that land?
Shall we sing with holy angels
In that happy land?
Yes! oh, yes! in that land, that happy land,
Saint and angels sing forever,
Far beyond the rolling river, &c.

4. Shall we rest from care and sorrow,
In that land?
Shall we rest from care and sorrow,
In that happy land?
Yes! oh, yes! in that land, that happy land,
They that meet shall rest forever,
Far beyond the rolling river, &c.

5. Shall we meet our dear, lost children
In that land?
Shall we meet our dear, lost children
In that happy land?
Yes! oh, yes! in that land, that happy land,
Children meet and sing forever
Far beyond the rolling river, &c.

6. Shall we know our blessed Saviour
In that land?
Shall we know our blessed Saviour
In that happy land?
Yes! oh, yes! in that land, that happy land,
We shall know our blessed Saviour
Far beyond the rolling river,
Love and serve him there forever, &c.

Come to Je - sus, Come to Je - sus, Come to Je - sus just now;
Come to Je - sus, Come to Je - sus, Come to Je - sus just now;
Just now come to Je - sus, Come to Je - sus just now.
Just now come to Je - sus, Come to Je - sus just now.

1. Come to Jesus just now, &c.

"Come unto me, all ye that labor and are heavy laden, and I will give you rest."—*Matt.* 11 : 28.

2. He will save you, just now, &c.

"Believe on the Lord Jesus Christ, and thou shalt be saved."—*Acts* 16 : 31.

3. O believe him, just now, &c.

"God so loved the world that he gave his only begotten Son, that whosoever believeth in him should not perish, but have everlasting life."—*John* 3 : 16.

4. He is able.

"He is able to save them to the uttermost that come unto God by him, seeing he ever liveth to make intercession for them."—*Heb.* 7 : 25.

5. He is willing.

"The Lord is long suffering to usward, not willing that any should perish, but that all should come to repentance."—2 *Pet.* 3 : 9.

6. He'll receive you.

"Him that cometh to me, I will in no wise cast out."—*John* 6 : 37.

7. Then flee to Jesus.

"Flee from the wrath to come."—*Matt.* 3 : 7.

8. Call unto him.

"Whosoever shall call on the name of the Lord shall be saved."—*Acts* 2 : 21.

9. "Mercy on me."

"Jesus, thou son of David, have mercy on me."—*Mark* 10 : 47.

10. He will hear you.

"And Jesus said unto him, Go thy way, thy faith hath made thee whole."—*Mark* 10 : 52.

11. He'll forgive you.

"If we confess our sins, he is faithful and just to forgive us our sins."—1 *John* 1 : 9.

12. He will cleanse you.

"The blood of Jesus Christ his Son, cleanseth us from all sin."—1 *John* 1 : 7.

13. He'll renew you.

"Therefore, if any man be in Christ, he is a new creature."—2 *Cor.* 5 : 17.

14. He will clothe you.

"He that overcometh, the same shall be clothed in white raiment."—*Rev.* 3 : 5.

15. Jesus loves you.

"Greater love hath no man than this, that a man should lay down his life for his friends."—*John* 15 : 13.

16. Don't reject him.

"He is despised and rejected of men."—*Isa.* 53 : 3.

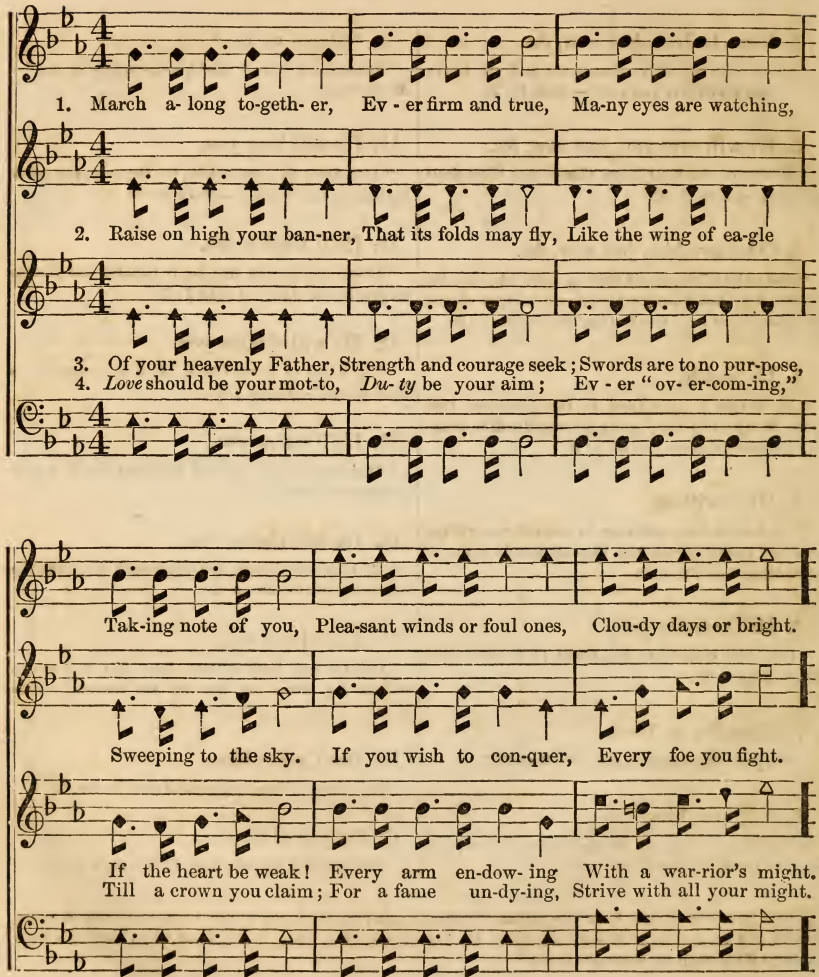
17. Only trust him.

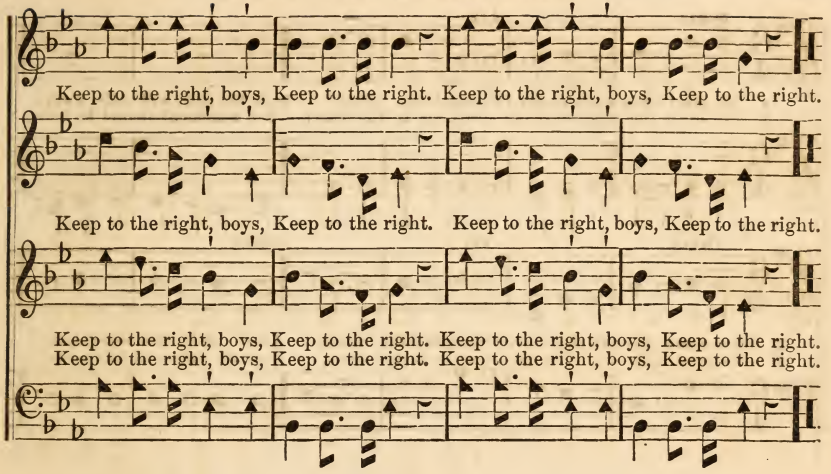
"He that hath the Son hath life."—*John* 5 : 12.

This little Chorus has been the means of helping many an inquiring sinner to embrace the Saviour, believe and trust him. "It was," says Rev. Mr. Hammond, "first sung in Scotland, when hundreds were asking, 'What shall we do to be saved?'"

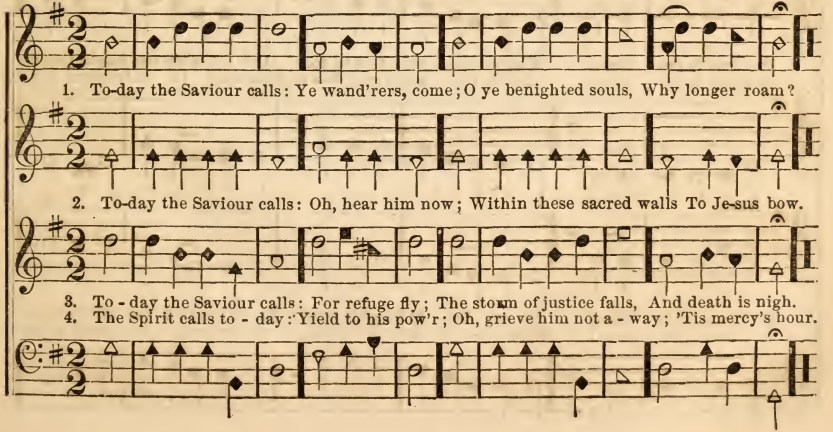
KEEP TO THE RIGHT.

W. B. BRADBURY.





THE SAVIOUR CALLS.



PRECIOUS IS THE TIME.

Chorus.
Keeping still one thought in view, Precious is the time. Pre-cious is the time, friends!
Droop-ing dy-ing in an hour, Precious is the time. Pre-cious is the time, friends!
GIRLS.
ALL.
Grateful for the gifts we share? Precious is the time. Pre-cious is the time, friends!
Keeping still one thought in view, Precious is the time. Pre-cious is the time, friends!
Precious is the time, friends! We must labor while 'tis day, Precious is the time.
Pre-cious is the time, friends! We must labor while 'tis day, Pre-cious is the time.

JESUS DIED FOR ME.

Words by Mrs. H. N. Beers. Wm. B. Bradbury.

5. When all my duties here are done,
Jesus is my Saviour—
He'll take me nearer to His throne,
Jesus died for me.

Chorus to 5th verse.
There I shall be with Jesus,
Who died for me, who died for me,
And sing the love of Jesus;
Through all eternity.

Words by M. F. KIRBY.

I AM THINKING OF HOME.

REV. R. LOWRY.

3.

I am thinking of home; of my heavenly home,
And my spirit doth long to be,
In that far better land, where the saints ever sing
Of the love of Christ, their Redeemer and King,
And of mercy, so costly, so free.

4.

I am thinking of home! yes, of "home, sweet home;"
May we all in that home unite
With the white-covered throng, and exultingly raise
To the triune God, sweetest anthems of praise,
Singing glory, and honor, and might.

LET ME GO. 8s & 7s.

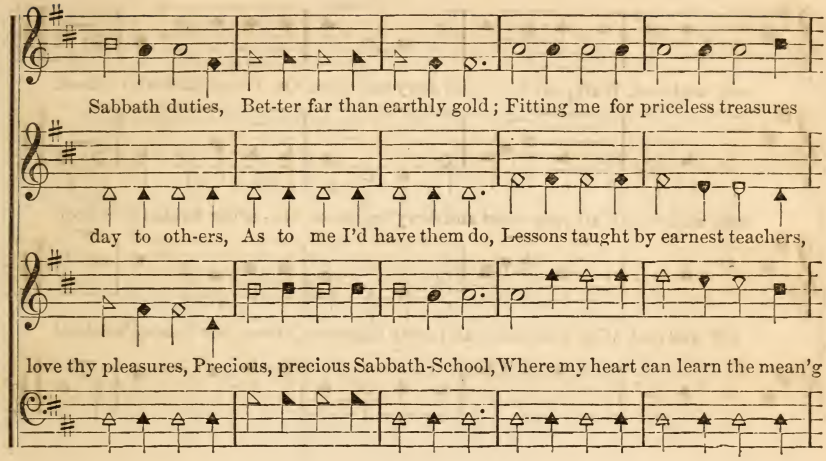
W. B. BRADBURY.

I would gain the realms of brightness, Where they dwell for ev - er-more,
Let me go, for bliss e - ter nal, Lures my soul a - way, a - way,
Let me go, for hopes most cherished, Blas - ted round me of - ten lie
D. C. for Chorus.
I would join the friends that wait me, Ov - er on the oth - er shore.
D. C.
And the vic - tor's song tri - umphant, Thrills my heart, I can-not stay.
O! I've gather-ed brightest flow-ers, But to see them fade and die.

I AM WAITING BY THE RIVER.

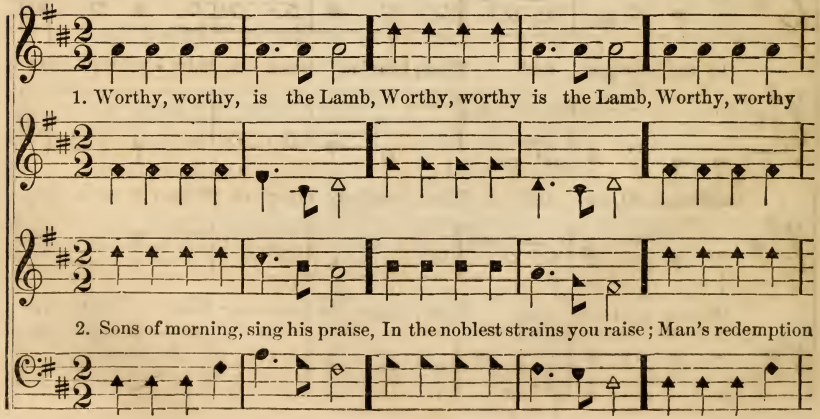
Oh, I see the dawn is break - ing On the hill - tops of the blest,
O! I long to be with Je - sus, In the man - sions of the blest,
For the tide is swift-ly flow - ing, And I long to greet the blest,
"Where the wick - ed cease from troubl- ing, And the wea - ry be at rest."
"Where the wick - ed cease from troubl- ing, And the wea - ry be at rest."
"Where the wick - ed cease from troubl- ing, And the wea - ry be at rest."

1. Glad-ly I hail the morn-ing Of the Sab-bath day,
2. Dear-ly I love thy pleas-ures, Pre-cious Sab-bath - School,
3. Teach me, O, bless-ed Sa-viour, As I try to pray,
Glad-ly with joy-ous spir-it, Then I haste a - way, To my pleasant
Where I can learn the mean-ing Of the gold-en rule; Do-ing good each
Rightly to spend the moments Of the Sabbath day; Dear-ly still I

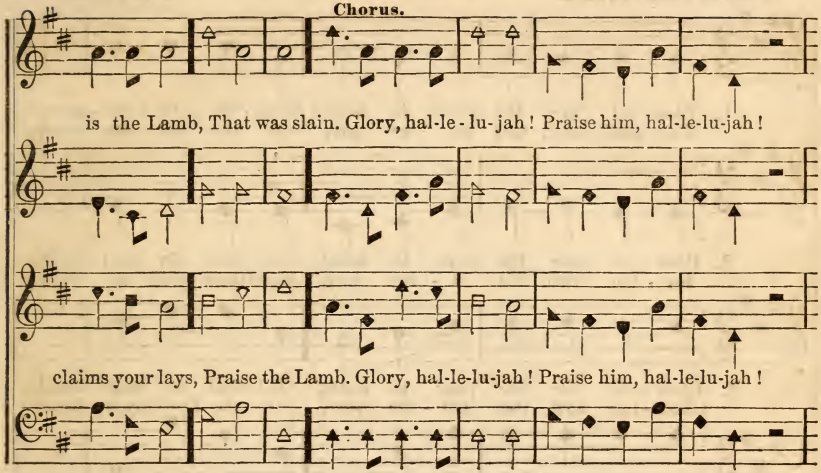

Sabbath duties, Bet-ter far than earthly gold; Fitting me for priceless treasures
day to oth-ers, As to me I'd have them do, Lessons taught by earnest teachers,
love thy pleasures, Precious, precious Sabbath-School, Where my heart can learn the mean'g

Chorus.
In the heav'nly fold. Blow, heav'n-ly breez - es, Balm - y zeph - yrs
Faithful, kind, and true. Blow, heav'n-ly breez - es, Balm - y zeph - yrs
Of the gold - en rule. Blow, heav'n - ly breez - es, Balm - y zeph - yrs

WORTHY IS THE LAMB.



Chorus.



3.

See, in sad Gethsemane,
See, on tragic Calvary,
Sinner, see his love to thee,
Praise the Lamb.—*Cho.*

4.

Strike the stoutest sinner through,
Force the cry, "What shall I do?"
Let him weep till born anew,
Blessed Lamb.—*Cho.*

5.

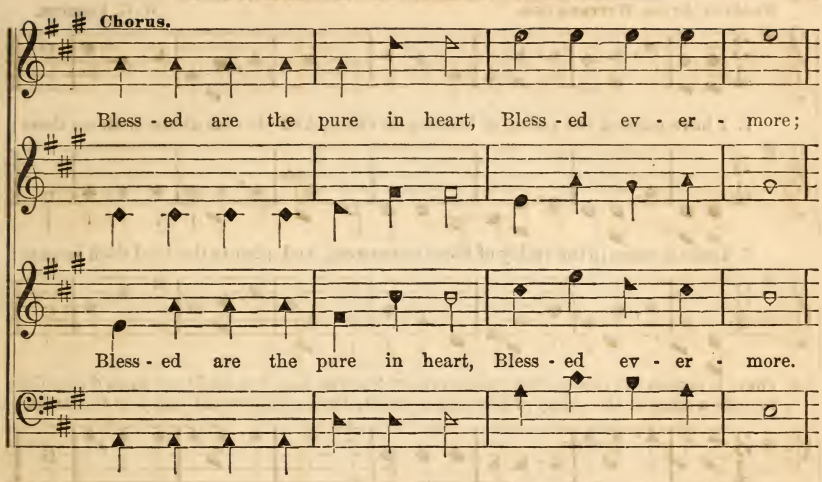
Penitents, dry up your tears,
God has heard believing prayers,
He forgives you when he hears
His dear Lamb.—*Cho.*

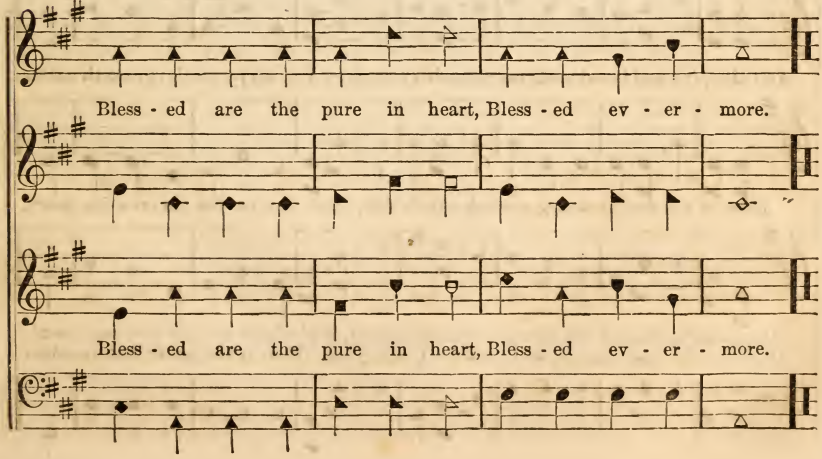
6.

Thus may we each moment feel,
Love him, serve him, praise him still,
'Till we all on Zion's hill,
See the Lamb.—*Cho.*

THE PURE IN HEART.

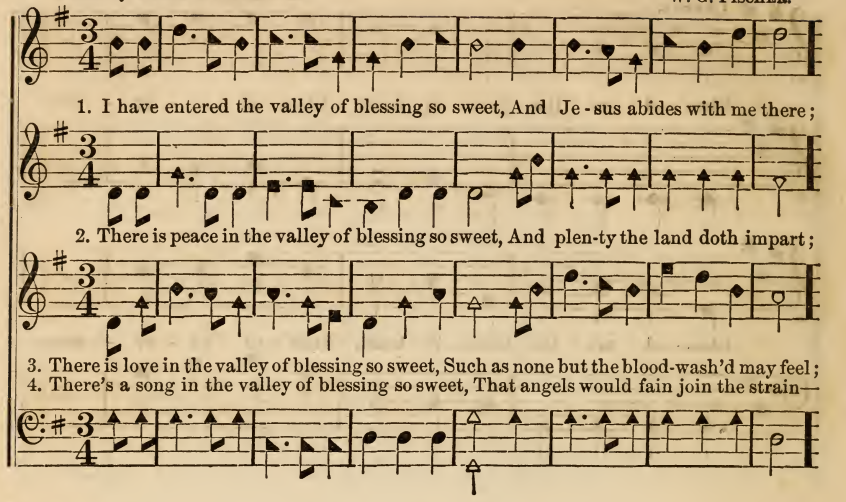
Words by KATE CAMERON. W. B. BRADBURY.


Chorus.
Bless - ed are the pure in heart, Bless - ed ev - er - more;
Bless - ed are the pure in heart, Bless - ed ev - er - more.


Bless - ed are the pure in heart, Bless - ed ev - er - more.
Bless - ed are the pure in heart, Bless - ed ev - er - more.

THE VALLEY OF BLESSING.

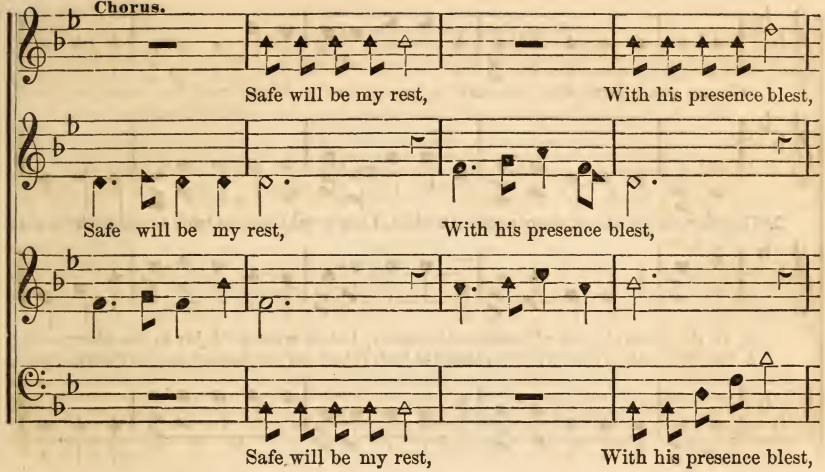
Words by ANNIE WITTEMEYER. W. G. FISCHER.



Chorus.
Oh, come to this val - ley of blessing so sweet, Where Jesus will fulness be - stow;
Oh, come to this val - ley of blessing so sweet, Where Jesus will fulness be - stow;
Oh, be-lieve, and receive, and con-fess him, That all his sal - va - tion may know.
Oh, be-lieve, and receive, and con-fess him, That all his sal - va - tion may know.

JESUS HOLDS MY HAND.

Words and Music by JOHN M. EVANS.



3.

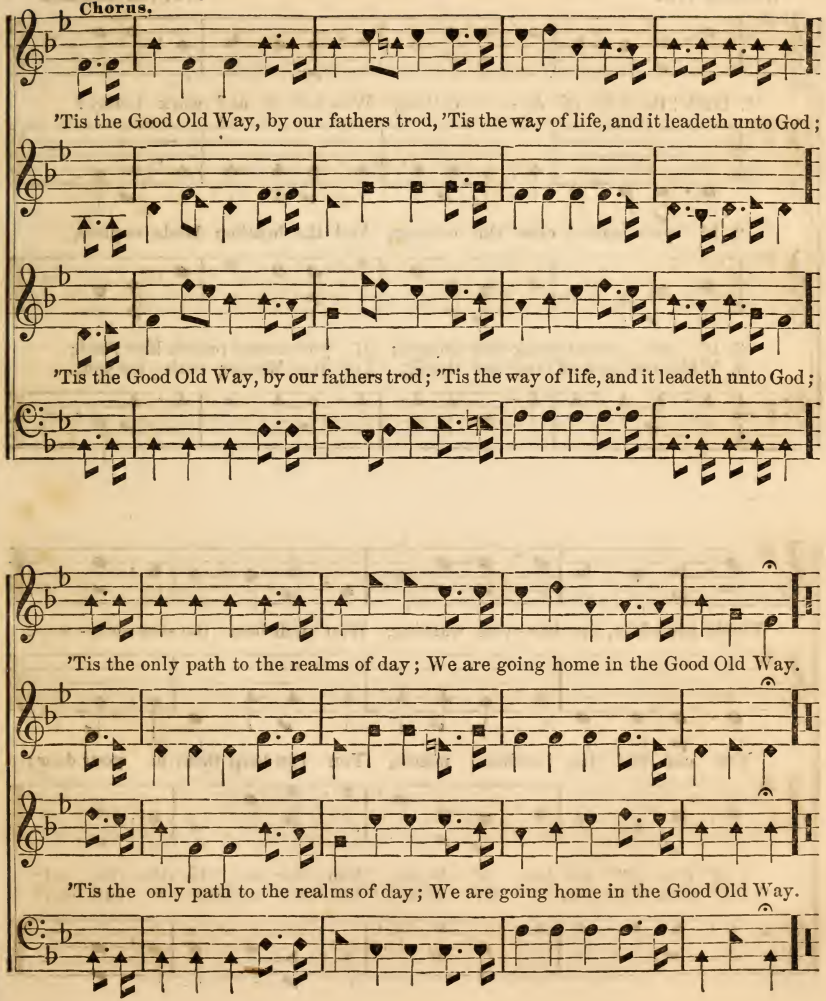
When on the brink of death's cold stream,
My weary feet shall stand;
Its turbid waves I will not fear,
If Jesus hold my hand.
Chorus.

4.

And when I reach the other shore,
With all the blood-bought band.
Then will I praise thee evermore,
That thou didst hold my hand.
Chorus.

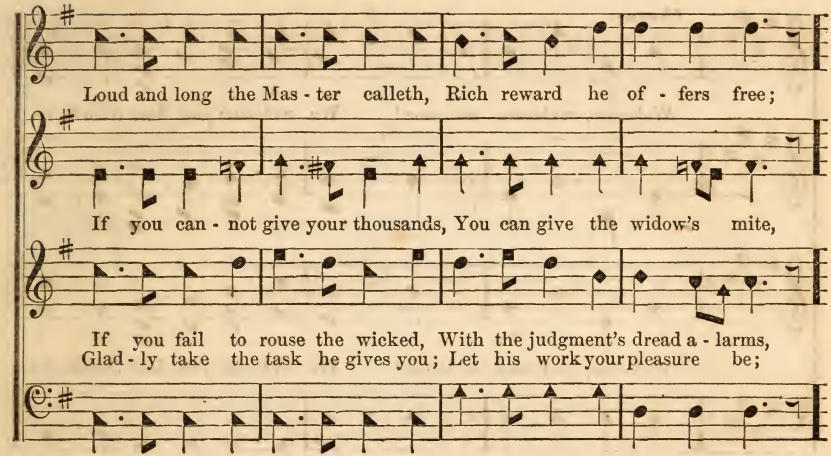
THE GOOD OLD WAY.

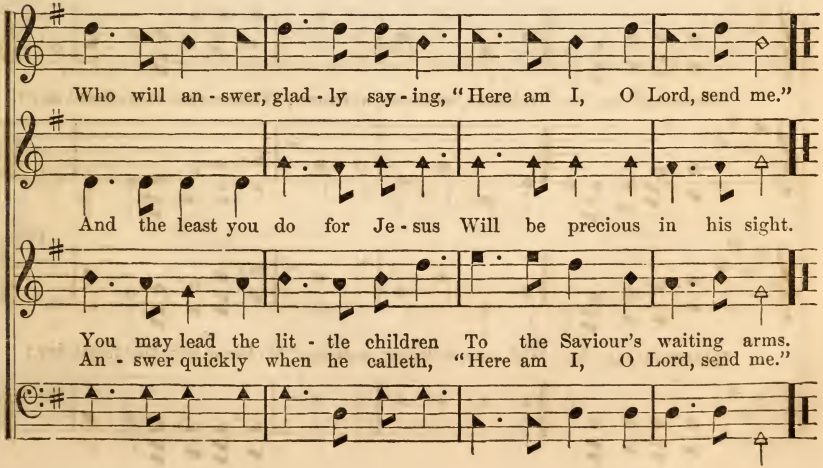
W. H. DOANE.

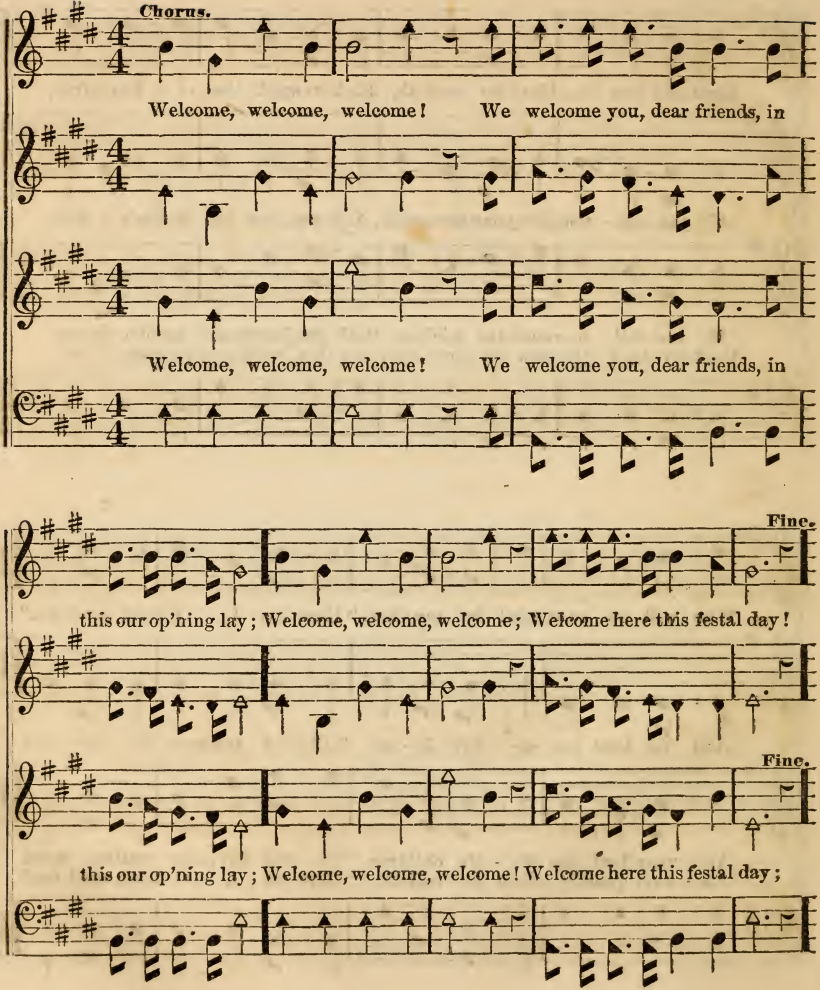

Chorus.
'Tis the Good Old Way, by our fathers trod, 'Tis the way of life, and it leadeth unto God;
'Tis the Good Old Way, by our fathers trod; 'Tis the way of life, and it leadeth unto God;
'Tis the only path to the realms of day; We are going home in the Good Old Way.
'Tis the only path to the realms of day; We are going home in the Good Old Way.

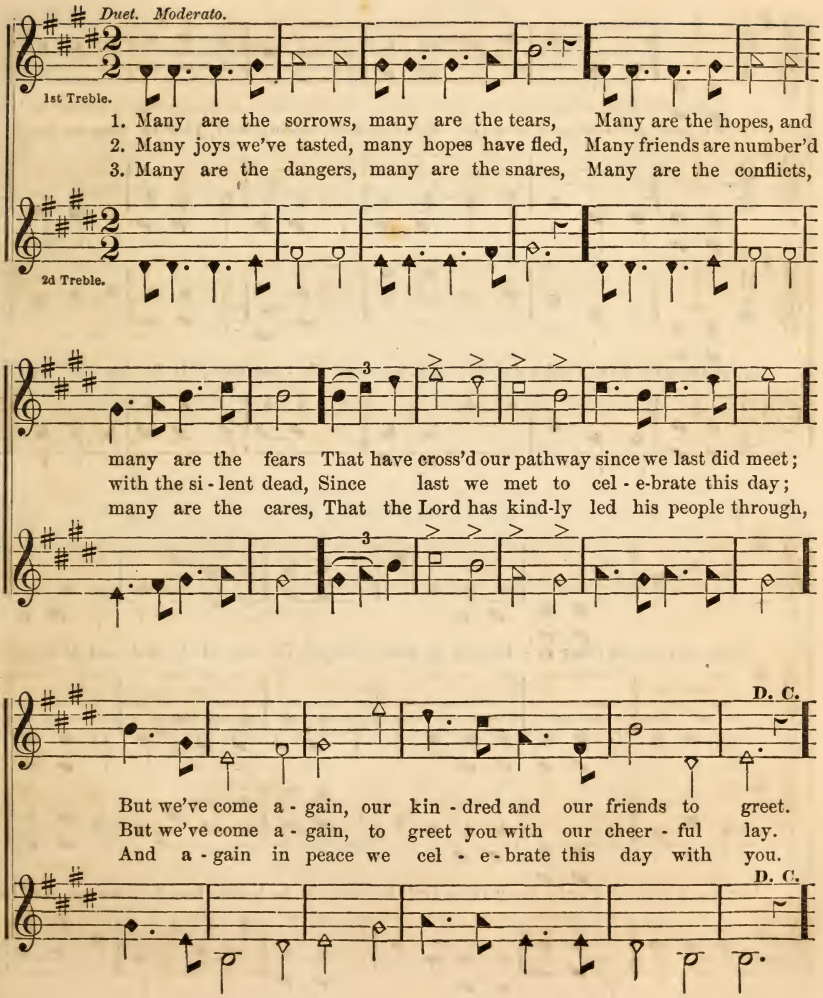
HARK! THE VOICE OF JESUS.

Words by V. A. P. P. Van Arsdale.


Loud and long the Mas - ter calleth, Rich reward he of - fers free;
If you can - not give your thousands, You can give the widow's mite,
If you fail to rouse the wicked, With the judgment's dread a - larms,
Glad - ly take the task he gives you; Let his work your pleasure be;

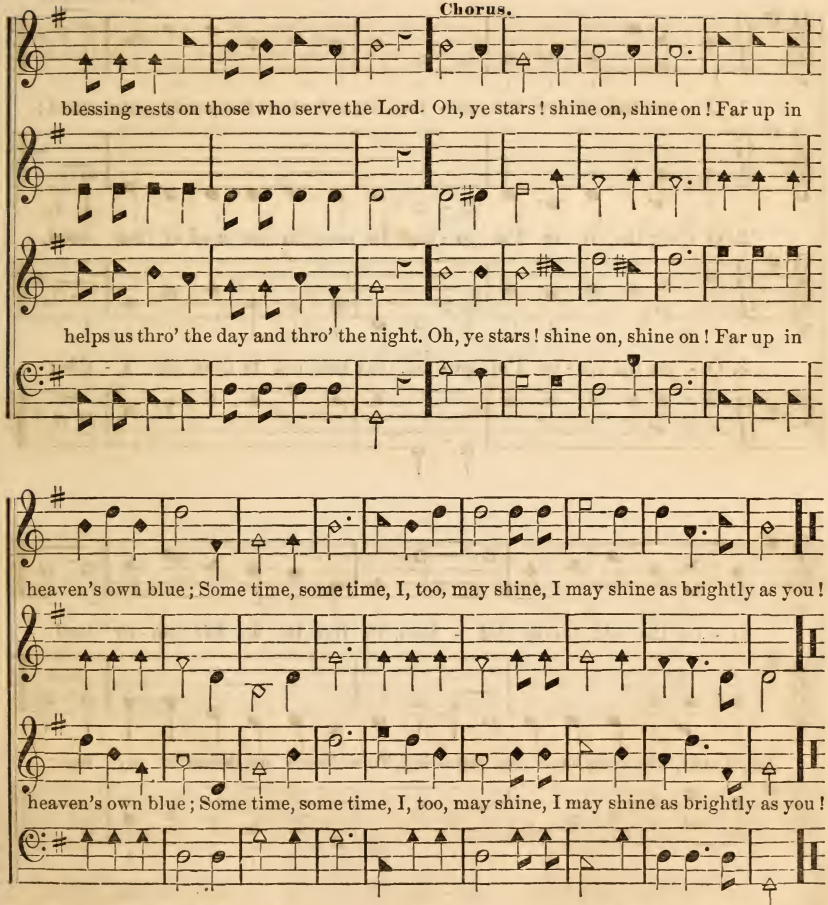

Who will an - swer, glad - ly say - ing, "Here am I, O Lord, send me."
And the least you do for Je - sus Will be precious in his sight.
You may lead the lit - tle children To the Saviour's waiting arms.
An - swer quickly when he calleth, "Here am I, O Lord, send me."


Chorus.
Welcome, welcome, welcome! We welcome you, dear friends, in
Welcome, welcome, welcome! We welcome you, dear friends, in
Fine.
this our op'ning lay; Welcome, welcome, welcome; Welcome here this festal day!
Fine.
this our op'ning lay; Welcome, welcome, welcome! Welcome here this festal day;


Duet. Moderato.
1st Treble.
1. Many are the sorrows, many are the tears, Many are the hopes, and
2. Many joys we've tasted, many hopes have fled, Many friends are number'd
3. Many are the dangers, many are the snares, Many are the conflicts,
2d Treble.
many are the fears That have cross'd our pathway since we last did meet;
with the si - lent dead, Since last we met to cel - e-brate this day;
many are the cares, That the Lord has kind-ly led his people through,
D. C.
But we've come a - gain, our kin - dred and our friends to greet.
But we've come a - gain, to greet you with our cheer - ful lay.
And a - gain in peace we cel - e - brate this day with you.
D. C.

NEVER GROW WEARY.

WM. B. BRADBURY.



3.

All the stars o'er us shining :‖: in the sky,:‖:
And the sun and the moon do his will;
And we know that by and by, if to serve him well we try,
With a brighter glow our spirits he will fill.—*Ch.*

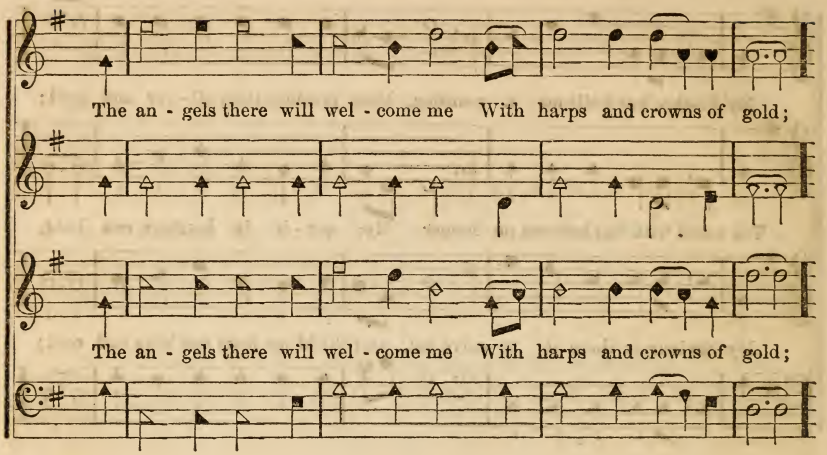
4.

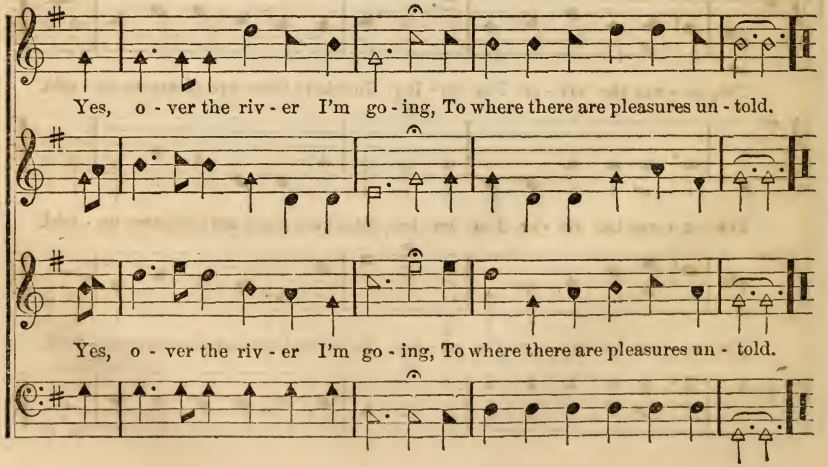
We must ever be watchful!—:‖: for to-day :‖:
May, for you, and for me, be the last;
So the work we'll not delay, but we'll labor, and we'll pray,
'Till the sunset hour of life is safely passed.—*Cho.*

OVER THE RIVER I'M GOING.

J. M. EVANS.

My Fa-ther has built me a mansion, More precious than sil - ver and gold;
The world with its pleasures no longer My spir - it in bondage can hold,
My Saviour is there to re - ceive me, And shield me from suff'ring and cold;
Yes, o - ver the riv - er I'm go - ing To where there are pleasures un - told.
For o - ver the riv - er I'm go - ing, To where there are pleasures un - told.
Yes, o - ver the riv - er I'm go - ing, To where there are pleasures un - told.


The an - gels there will wel - come me With harps and crowns of gold;
The an - gels there will wel - come me With harps and crowns of gold;

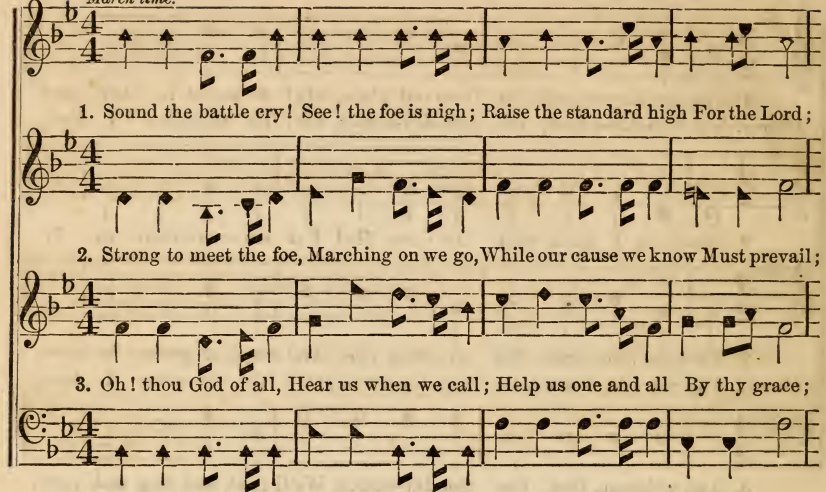

Yes, o - ver the riv - er I'm go - ing, To where there are pleasures un - told.
Yes, o - ver the riv - er I'm go - ing, To where there are pleasures un - told.

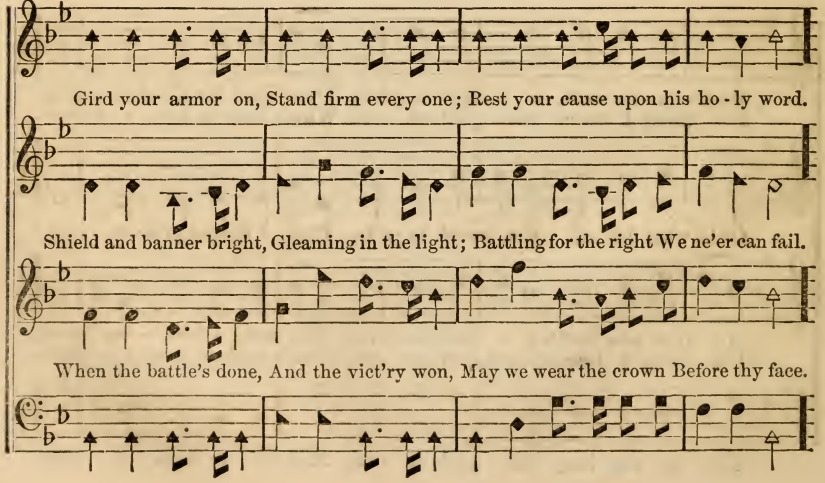
1. The Sun-day-school, that bless-ed place, Oh! I would ra-ther stay
Chorus. The Sun-day-school, the Sun-day-school, Oh! 'tis the place I love,
2. 'Tis there I learn that Je-sus died For sin-ners such as I;
3. Then let our grate-ful tri-bute rise, And songs of praise be given
Chorus. The Sun-day-school, the Sun-day-school, Oh! 'tis the place I love,
4. And welcome, then, the Sunday-school, We'll read, and sing, and pray,
With-in its walls, a child of grace, Than spend my hours in play.
For there I learn the gold-en rule, Which leads to joys a-bove.
Oh! what has all the world be-side, That I should prize so high?
To Him who dwells a-bove the skies, For such a bless-ing given.
For there I learn the gold-en rule, Which leads to joys a-bove.
That we may keep the gold-en rule, And nev-er from it stray.

SOUND THE BATTLE CRY!

Words and Music by Wm. F. Sherwin.

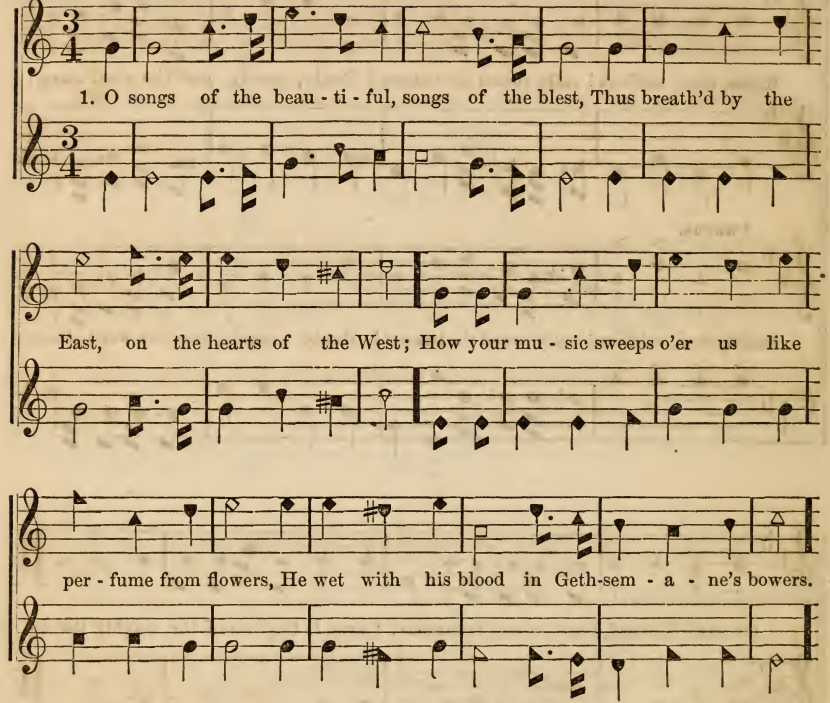
March time.





Rouse, then, soldiers! rally round the banner! Ready, steady, pass the word along;
Chorus.
Rouse, then, soldiers! rally round the banner! Ready, steady, pass the word along;
Onward, forward, Shout aloud hosannah! Christ is Captain of the mighty throng.
Onward, forward, Shout aloud hosannah! Christ is Captain of the mighty throng.

W. B. BRADBURY.



2.

O songs of the beautiful, songs of the blest,
By the earth-pilgrim sung as he longs for his rest;
How ye tell that all sorrows, all troubles shall cease,
On the shore where the Lamb to his loved ones gives peace.—*Chorus.*

3.

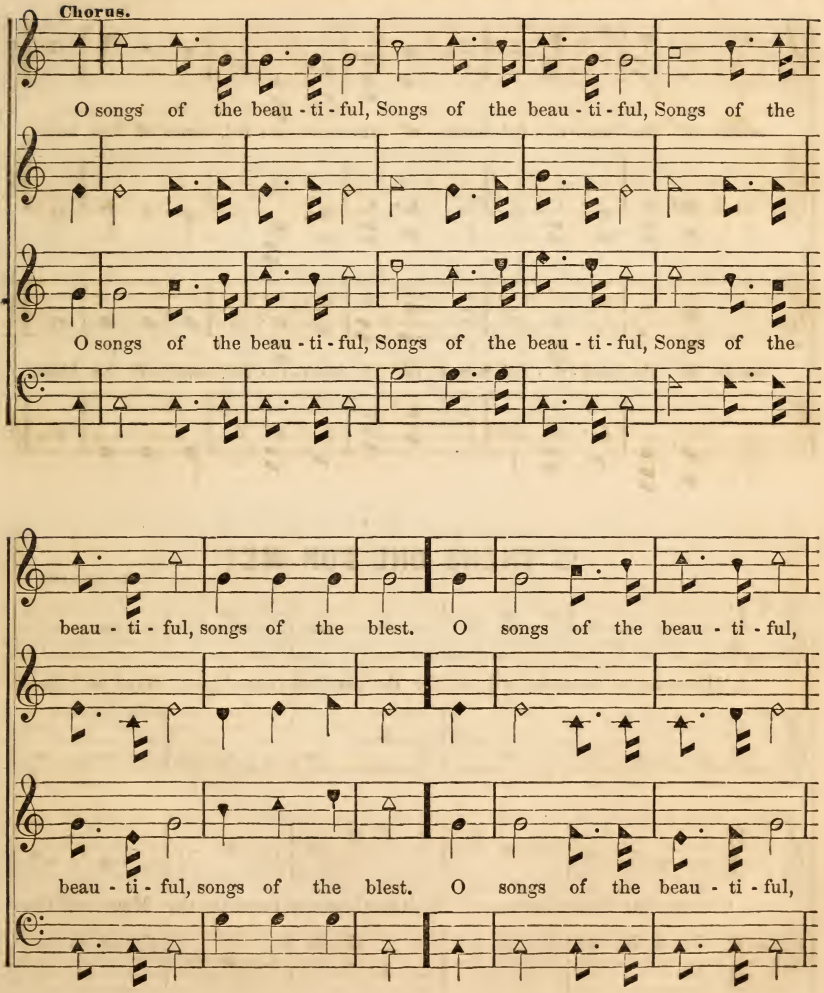
O songs of the beautiful, songs of the blest,
Breathing hope to the spirit, and balm to the blest;
Still around us your Paradise music shall roll,
Still whisper of Christ to each sin-laden soul!
Chorus.

4.

O songs of the beautiful, songs of the blest,
We are but earth-pilgrims here, longing for rest;
Dear fathers, dear mothers, all households that long
For the smile of the Lord, and the glorified's song!—*Chorus.*

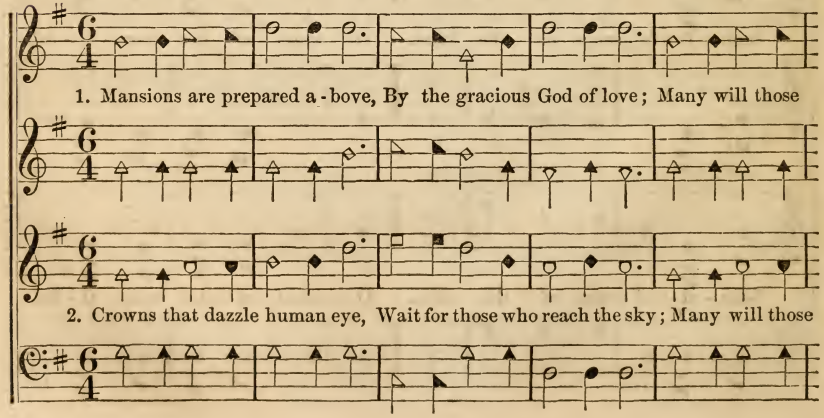
5.

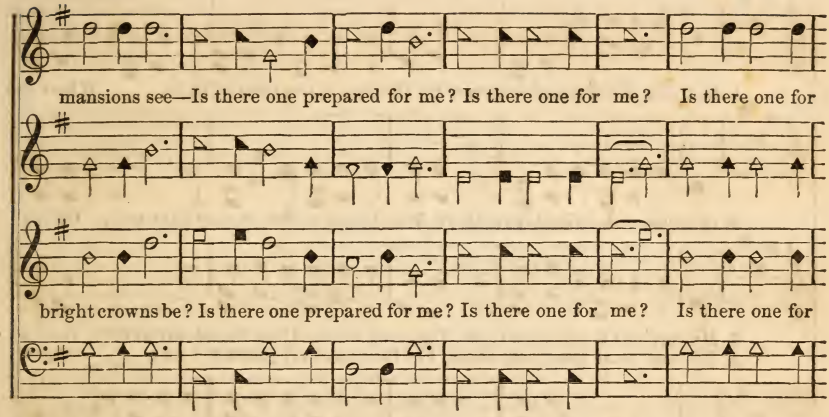
O songs of the beautiful, songs of the blest,
Thus breath'd by the East, on the hearts of she West;
In your sweet music swelling from Calvary's sod,
We have mercy and Paradise promised by God!
Chorus.

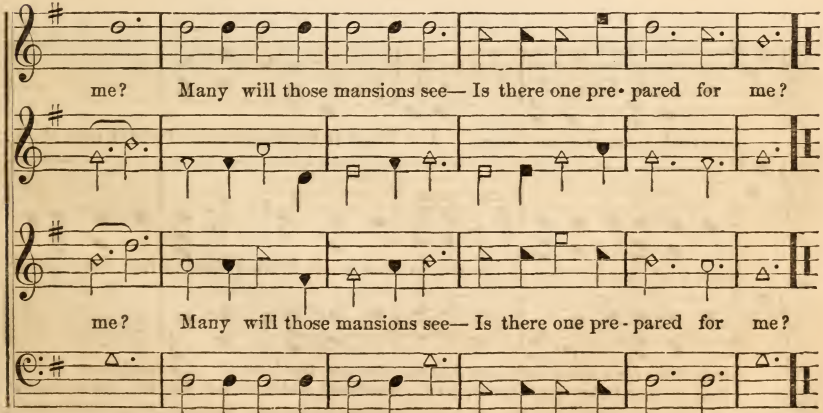

Chorus.
O songs of the beau - ti - ful, Songs of the beau - ti - ful, Songs of the
O songs of the beau - ti - ful, Songs of the beau - ti - ful, Songs of the
beau - ti - ful, songs of the blest. O songs of the beau - ti - ful,
beau - ti - ful, songs of the blest. O songs of the beau - ti - ful,

IS THERE ONE FOR ME?

T. F. SEWARD.







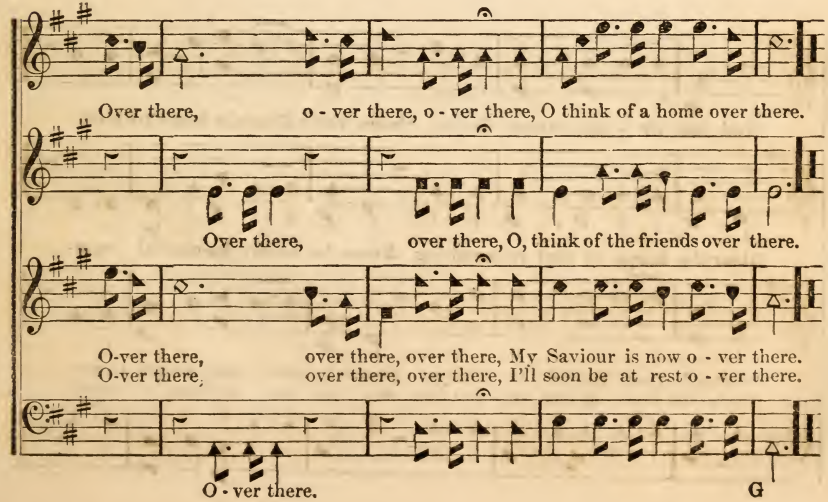
3. Robes of spotless white are given,
By the glorious King of Heaven;
All can have them, they are free,—
Is there one prepared for me?—*Chorus.*

4. Harps of solemn sound above,
Swell loud praises to His love;
Oh! how sweet their sounds will be,—
Is there one prepared for me?—*Chorus.*

OVER THERE.

T. C. O'KANE.

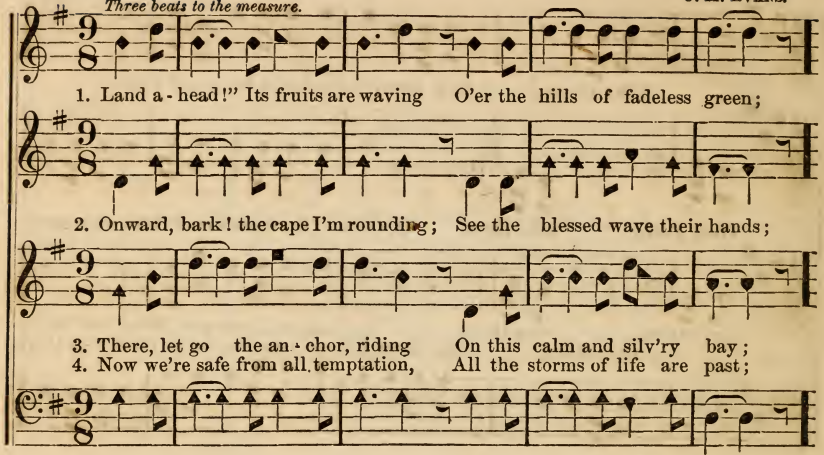
Over there, over there, O, think of a home over there,
Over there, over there, O, think of the friends over there, over there.
Over there, over there, My Saviour is now over there, over there.
Over there, over there, I'll soon be at home over there, over there.


Over there, o - ver there, o - ver there, O think of a home over there.
Over there, over there, O, think of the friends over there.
O-ver there, over there, over there, My Saviour is now o - ver there.
O-ver there, over there, over there, I'll soon be at rest o - ver there.
O - ver there.

SAFE WITHIN THE VAIL.

J. M. EVANS.

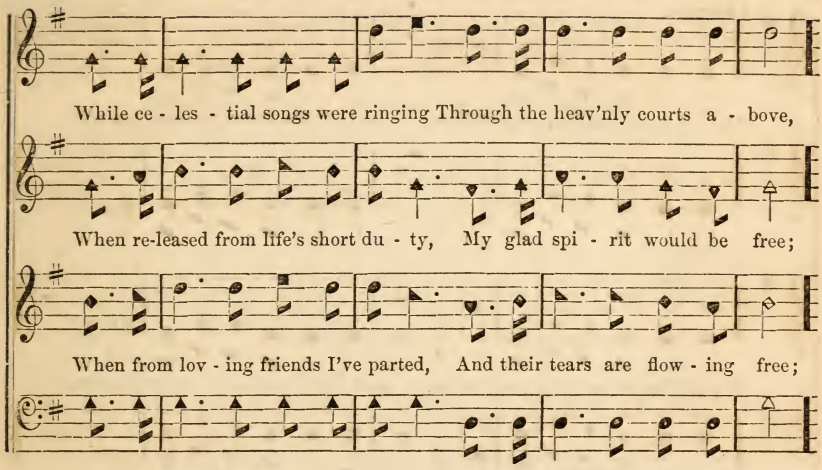
Three beats to the measure.

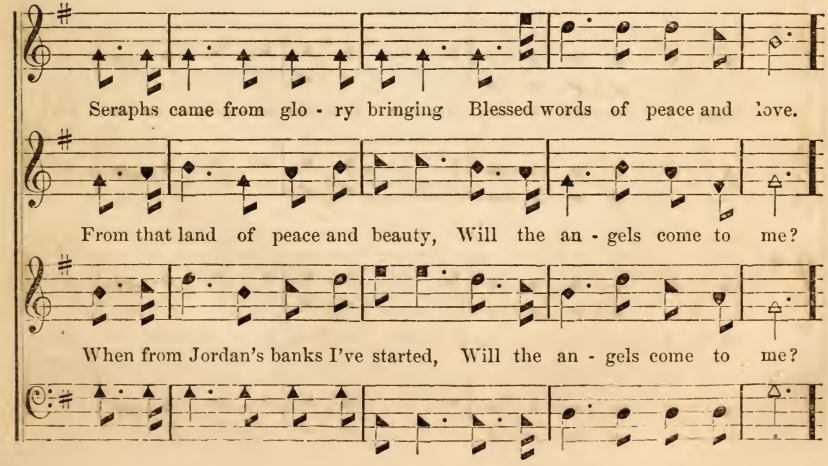


Chorus.
Rocks and storms I'll fear no more, When on that e-ter-nal shore;
Rocks and storms I'll fear no more, When on that e-ter-nal shore;
Drop the an-chor! Furl the sail! I am safe within the vail!
Drop the an-chor! Furl the sail! I am safe within the vail!

WILL THE ANGELS COME TO ME.

Wm. B. Bradbury.


While ce - les - tial songs were ringing Through the heav'nly courts a - bove,
When re-leased from life's short du - ty, My glad spi - rit would be free;
When from lov - ing friends I've parted, And their tears are flow - ing free;


Seraphs came from glo - ry bringing Blessed words of peace and love.
From that land of peace and beauty, Will the an - gels come to me?
When from Jordan's banks I've started, Will the an - gels come to me?

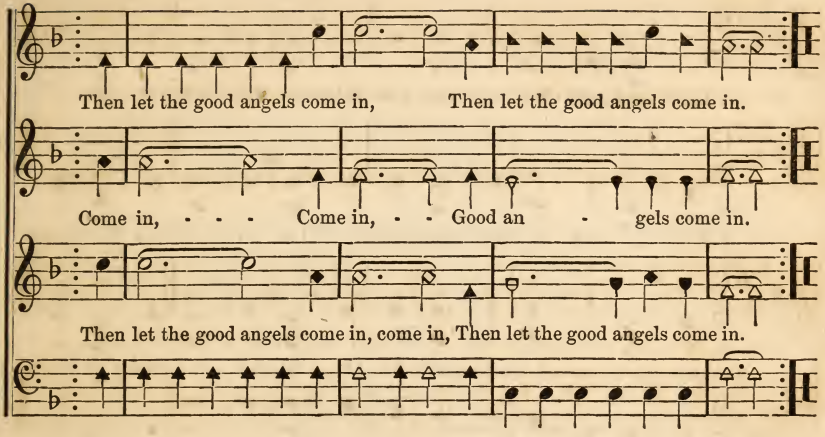
Chorus.
When I near death's stormy billow, And earth's scenes no more can see;
When I near death's stormy billow, And earth's scenes no more can see;
When I press my dy-ing pil-low, Will the an-gels come to me!
When I press my dy-ing pil-low, Will the an-gels come to me!

Will they come, Will they come, Will the angels come to me? Will they come,
Will they come, Will they come, Will the angels come to me?
Will they come, Will they come, Will the angels come to me? Will they come,
Will they come, Will they come,
Will they come, Will they come, Will the angels come to me?
Will they come, Will they come,

1. They hover around us, bright angels are near, To glory immortal they win;
2. To comfort the lowly, and strengthen the weak, Their mission of mercy and love;
Then gladly we'll open the door of our hearts, And let the good angels come in;
And oft on their beautiful pinions of light, They bear our petitions a - bove.

How kindly our Father has sent them to keep A watch o'er his children be - low;
Oh, let them come in, they are holy and pure, Their presence how tenderly sweet;
They're with us in slumber, their eyes never sleep, They're with us wherever we go.
They echo the song of the happy and blest, They learn at Im-man-u-el's feet.

Chorus.
Let them come in, let them come in, Let the good angels come in, come in;
Let them come in, let them come in, Let the good angels come in, come in;
Let them come in, let them come in, Let the good an-gels come in.
Let them come in, let them come in, Let the good an-gels come in.



THERE IS A STREAM. Chant.

E. F. Stewart.

1. There is a stream, whose gentle flow
Supplies the city | of our | God ; ‖
Life, love, and joy still gliding through,
And watering our di- | vine a- | bode.

2. That sacred stream, thy holy word,
Supports our faith, our | fear con- | trols ;‖
Sweet peace thy promises afford,
And give new strength to | fainting | souls.

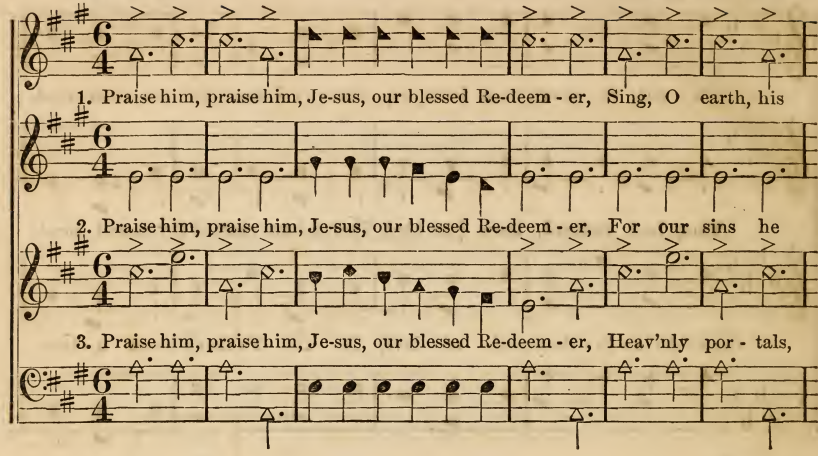
LIGHT AND COMFORT.

W. B. BRADBURY.

Je - sus, Sa - viour, once betrayed, Sac - ri - fice for sin - ners made;
Thou hast suffered, thou hast bled, Thorns have pierced thy sacred head;
Crown'd vic - to - rious God of love, To thy Fa-ther's home a - bove,
Wretched, lost, to thee I fly, Save, oh, save me, or I die.
Je - sus, while I cling to thee, Let thy sor - row plead for me.
Grant my soul a place at last, Where the storms of life are past.

PRAISE! GIVE PRAISE.

FANNY CROSBY. CHESTER G. ALLEN.



Fine.
Strength and hon-or give to his ho - ly name. Like a shep - herd
Praise him, praise him ev - er in joy - ful song.
Hail him, hail him, Je - sus, the cru - ci - fied. Lov - ing Sa - viour,
Prince of Glo - ry, He is tri - um-phant now.
Crown him, crown him Prophet, and Priest, and King. Death is vanquished!
Je - sus lives, the mighty and strong to save.
Jesus will guard his children, In his arms he carried them all day long. D. S.
meekly en-dur - ing sorrow, Crown'd with thorns that cruelly pierced his brow. D. S.
Tell it with joy ye faithful. Where is now thy vic - to - ry, boasting grave? D. S.

THE WATER OF LIFE.

W. B. BRADBURY.

4. Jesus has promised eternal day,
Freely, freely, freely,
Jesus has promised eternal day,
Freely to those that love him;
Pleasure that never shall pass away,
Freely, freely, freely,
Pleasure that never shall pass away,
Freely to those that love him.

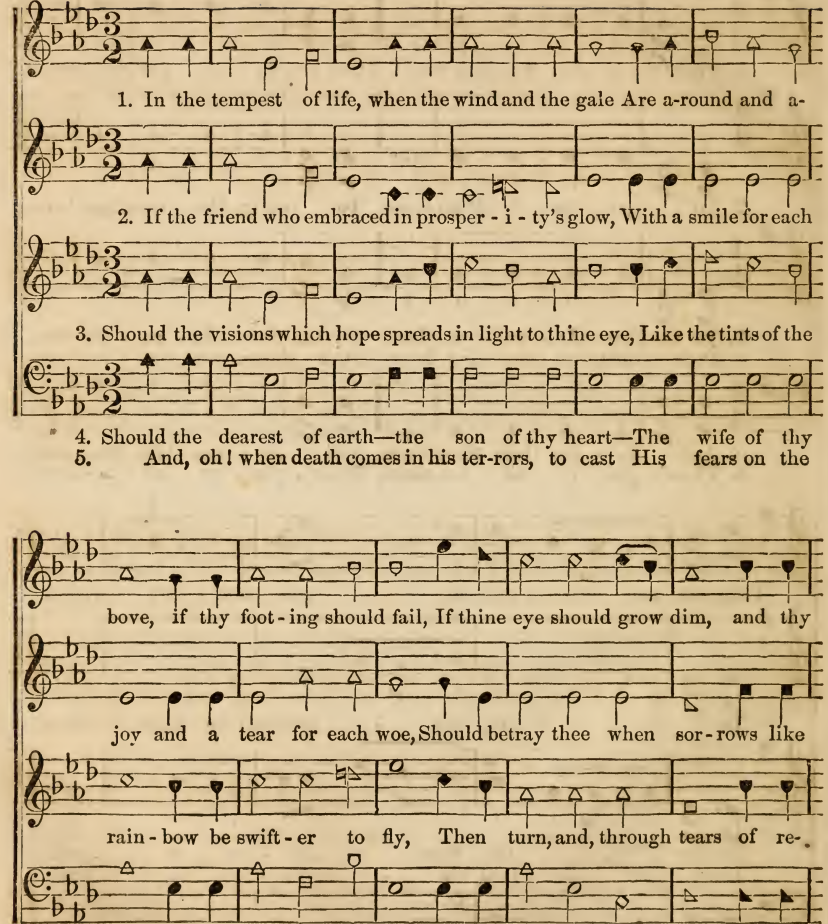
5. Jesus has promised a calm repose,
Freely, freely, freely,
Jesus has promised a calm repose,
Freely to all that love him;
Come to the water of life that flows,
Freely, freely, freely,
Come to the water of life that flows,
Freely to all that love him.

Chorus.
The fountain of life is flow - ing, Flow - ing, free - ly flow - ing,
The fountain of life is flow - ing, Flow - ing, free - ly flow - ing,
The fountain of life is flow - ing, Is flowing for you and for me.
The fountain of life is flow - ing, Is flowing for you and for me.

1. There are an - gels hov'ring round, There are an - gels hov'ring round,
2. To carry the ti - dings home, To carry the ti - dings home,
3. To the New Je - ru - sa - lem, To the New Je - ru - sa - lem,
4. Poor sinners are com - ing home, Poor sinners are com - ing home,
5. And Je - sus bids them come, And Je - sus bids them come,
6. There's glo - ry all a - round, There's glo - ry all a - round,
3
There are an - gels, an - gels hov' - ring round.
To car - ry, car - ry the ti - dings home.
To the New, the New Je - ru - sa - lem.
Poor sin - ners, sin - ners are com - ing home.
And Je - sus, Je - sus bids them come.
There's glo - ry, glo - ry all a - round.

LOOK ALOFT.

Wm. B. Bradbury.



cau-tion de - part, Look a - loft, look a - loft, Look a-loft, and be firm, and con-
clouds are ar - ray'd, Look a - loft, look a - loft, Look a-loft to the friendship which
Look a - loft.
pent-ant re - gret, Look a - loft, look a - loft, Look a - loft to the sun that is
dust of the tomb, Look a - loft, look a - loft, To the soil where affection is
hope in thy heart, Look a - loft, look a - loft, And a smile in thine eye, look a-
fid - ing of heart, Look a - loft, and be firm, and con - fid - ing of heart.
nev - er shall fade, Look a - loft to the friendship which never shall fade.
nev - er to set, Look a - loft to the sun that is nev - er to set.
ev - er in bloom, To the soil where af - fec - tion is ev - er in bloom.
loft and de-part, And a smile in thine eye, look a - loft and de - part.

1. Saviour, like a shepherd lead us, Much we need thy tend'rest care;
2. We are thine, do thou befriend us, Be the Guardian of our way;
3. Thou hast promised to re - ceive us, Poor and sinful though we be;
4. Ear - ly let us seek thy fa - vor, Ear - ly let us do thy will;
In thy pleasant pastures feed us, For our use thy folds prepare.
Keep thy flock, from sin de - fend us, Seek us when we go a - stray.
Thou hast mercy to re - lieve us, Grace to cleanse, and power to free,
Bless - ed Lord and on - ly Sa - viour, With thy love our bosoms fill.

Bless-ed Je-sus, Blessed Je-sus, Thou hast bought us, thine we are.
Bless-ed Je-sus, Blessed Je-sus, Hear, O hear us, when we pray.
Blessed Je-sus, Blessed Je-sus, We will ear - ly turn to thee.
Blessed Je-sus, Blessed Je-sus, Thou hast loved us, love us still.
Blessed Je-sus, Blessed Je-sus, Thou hast bought us, thine we are.
Blessed Je-sus, Blessed Je-sus, Hear, O hear us, when we pray.
Blessed Je-sus, Blessed Je-sus, We will ear - ly turn to thee.
Blessed Je-sus, Blessed Je-sus, Thou hast loved us, love us still.

LOVE AT HOME. 7s & 5s.

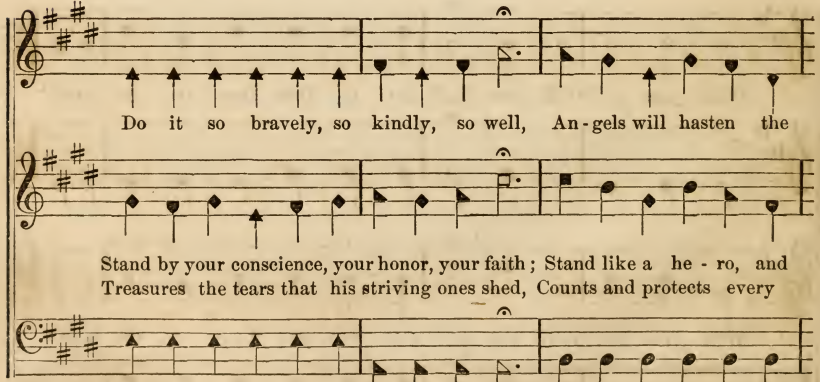
J. H. McNAUGHTON.

Time doth softly sweetly glide, When there's love at home, Love at home,
Making life a bliss complete, When there's love at home, Love at home,
Oh, there's One who smiles on high When there's love at home, Love at home,
Thro' thy tender mercy blessed, With thy love at home. Love at home,
love at home, Time doth softly, sweetly glide, When there's love at home.
love at home, Time doth softly, sweetly glide, When there's love at home.

1. A beau-ti-ful land by faith I see, A land of rest, from sorrow free,
2. That beautiful land, the City of Light, It ne'er has known the shades of night;
3. In vi-sion I see its streets of gold, Its beau-ti-ful gates I too be-hold,
4. The hea-ven-ly throng array'd in white, In rapture range the plains of light;
The home of the ransom'd, bright and fair, And beauti-ful angels, too, are there.
The glo-ry of God, the light of day, Hath driven the darkness far a-way.
The riv-er of life, the crys-tal sea, The am-bro-sial fruit of life's fair tree.
And in one harmonious choir they praise Their glorious Saviour's matchless grace.

Chorus.
Will you go? Will you go? Go to that beau-ti - ful land with me?
Will you go? Will you go? Go to that beau-ti - ful land with me?
Will you go? Will you go? Go to that beau - ti - ful land?
Will you go? Will you go? Go to that beau - ti - ful land?

1. Dare to do right! Dare to be true! You have a work that no other can do,
2. Dare to do right! Dare to be true! Other men's failures can never save you.
3. Dare to do right! Dare to be true! God, who created you, cares for you too;
4. Dare to do right! Dare to be true! Keep the great judgment seat always in view;
5. Dare to do right! Dare to be true! Jesus, your Saviour, will carry you through;


Do it so bravely, so kindly, so well, An-gels will hasten the
Stand by your conscience, your honor, your faith; Stand like a he-ro, and
Treasures the tears that his striving ones shed, Counts and protects every
Look at your work as you'll look at it then, Scanned by Jehovah, and
Ci-ty, and mansion, and throne all in sight, Can you not dare to be

Chorus.
sto - ry to tell. Dare, dare, Dare to do right! Dare, dare,
bat - tle till death. Dare, dare, Dare to do right! Dare, dare,
hair of your head. Dare, dare, Dare to do right! Dare, dare,
angels, and men.
true and do right?
dare to be true, Dare, dare to be true! Dare to be true!
dare to be true, - - - Dare to be true! Dare to be true!
dare to be true, Dare, dare to be true! Dare to be true!

JOY! JOY! JOY!

Wm. B. Bradbury.

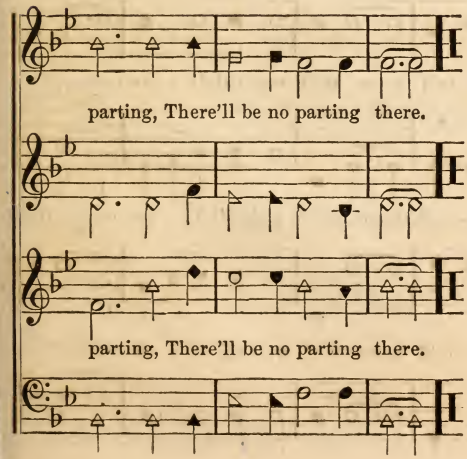
He was lost, he is found, And the night of gloom is past, { Blessed hour of joy and com-
{ For his heart is full and his
Welcome home, welcome home, To thy Father's house again, { While his eye is dim with the
{ Of re-pent-ant grief, over
Jesus calls, Jesus calls, To a land of love and light, { We will journey on till our
{ Shall be found at last in the
D. C.
munion sweet, } His Father sees him and hastes to meet And bid him welcome home.
love complete. }
falling tears; }
wasted years, } The pardoning voice of his Father cheers, And bids him welcome home.
D. C.
pilgrim feet }
golden street, } Our glorious Saviour will smile to greet, And bid us welcome home.

GO AND TELL JESUS.

F. T. SEWARD.

Chorus.
Go and tell Je - sus, He on - ly can forgive,
Go and tell Je - sus, O turn to him and live.
Go and tell Je - sus,
Go and tell Je - sus, He on - ly can forgive,
Go and tell Je - sus, O turn to him and live.
Go and tell Je - sus,
Go and tell Je - sus, Go and tell Je - sus, He on - ly can for - give.
Go and tell Je - sus, Go and tell Je - sus, He on - ly can for - give.

1. I love to think of the heav'nly land, Where white-robed an-gels are;
2. I love to think of the heav'nly land, Where my Re-deem - er reigns;
3. I love to think of the heav'nly land, The saints' e - ter - nal home,
Where many a friend is gath - ered safe From fear, and toil, and care.
Where rapturous songs of tri - umph rise In end - less, joy - ous strains,
Where palms and robes, and crowns ne'er fade, And all our joys are one.



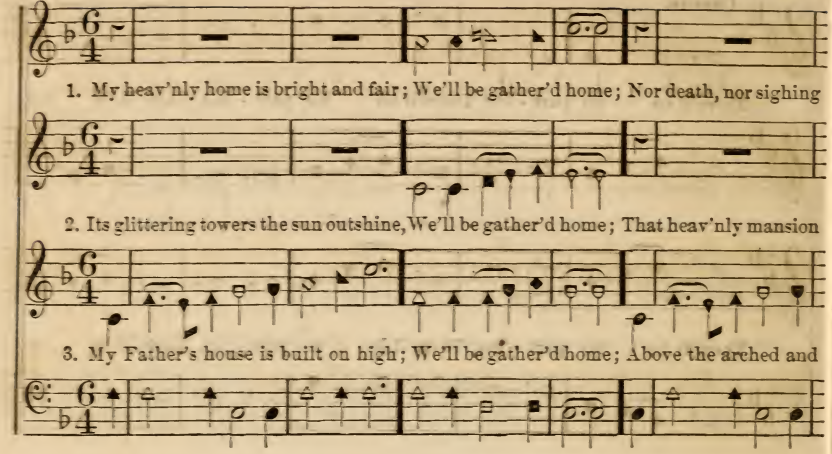
4.

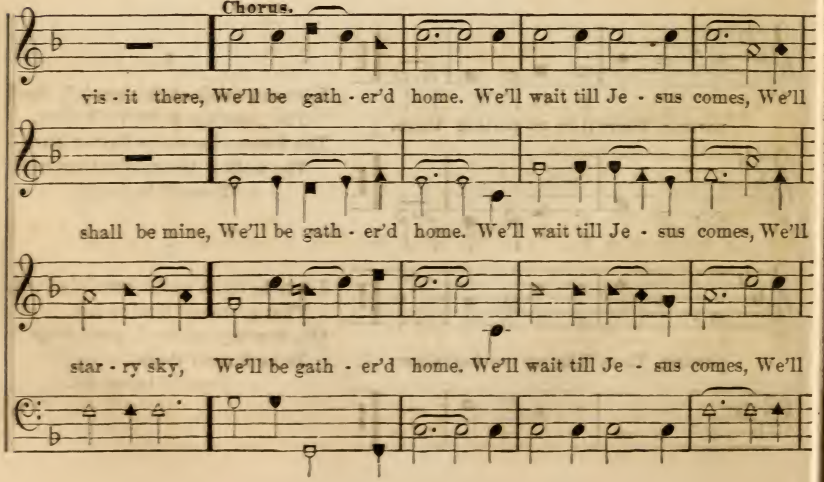
I love to think of the heav'nly land,
The greetings there we'll meet,
The harps—the songs forever ours—
The walks—the golden streets.
There'll be no, &c.

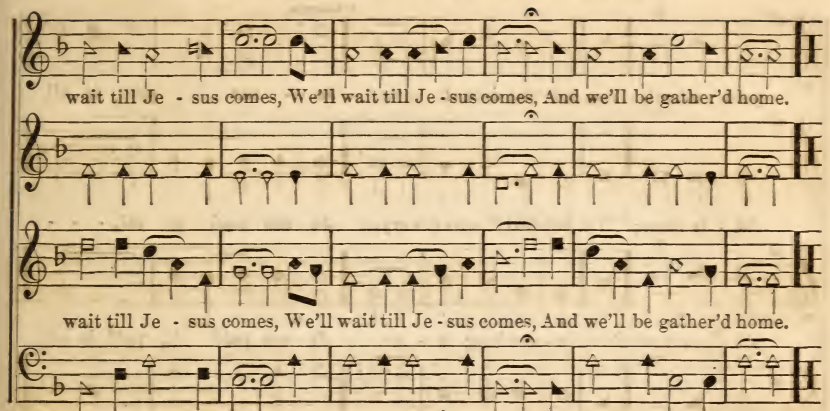
5.

I love to think of the heav'nly land,
That promised land so fair,
Oh, how my raptured spirit longs
To be forever there!
There'll be no, &c.

T. E. PERKINS.


1. My heav'nly home is bright and fair; We'll be gather'd home; Nor death, nor sighing
2. Its glittering towers the sun outshine, We'll be gather'd home; That heav'nly mansion
3. My Father's house is built on high; We'll be gather'd home; Above the arched and


Chorus.
vis - it there, We'll be gath - er'd home. We'll wait till Je - sus comes, We'll
shall be mine, We'll be gath - er'd home. We'll wait till Je - sus comes, We'll
star - ry sky, We'll be gath - er'd home. We'll wait till Je - sus comes, We'll



4. Let others seek a home below, &c.
Which flames devour, or waves o'erthrow.—*Cho.*

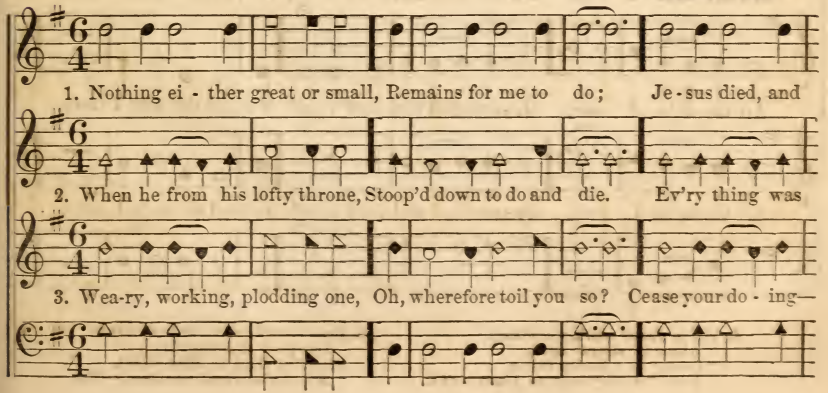
5. Be mine the happier lot to own, &c.
A heavenly mansion near the throne.—*Cho.*

6. Then fail this earth, let stars decline, &c.
And sun and moon refuse to shine.—*Cho.*

7. All nature sink, and cease to be, &c.
That heavenly mansion stands for me.—*Cho.*

JESUS PAID IT ALL.

W. B. BRADBURY.

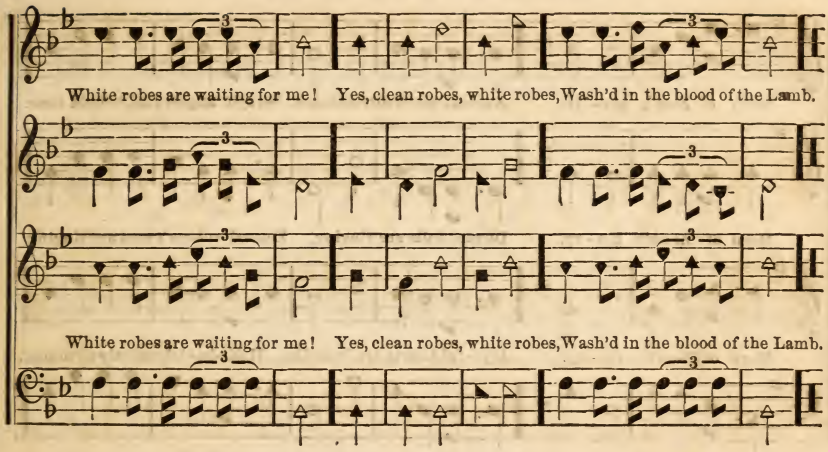


4. Till to Jesus' work you cling,
Alone by simple faith,
"Doing" is a deadly thing
Your "doing" ends in death.—*Cho.*

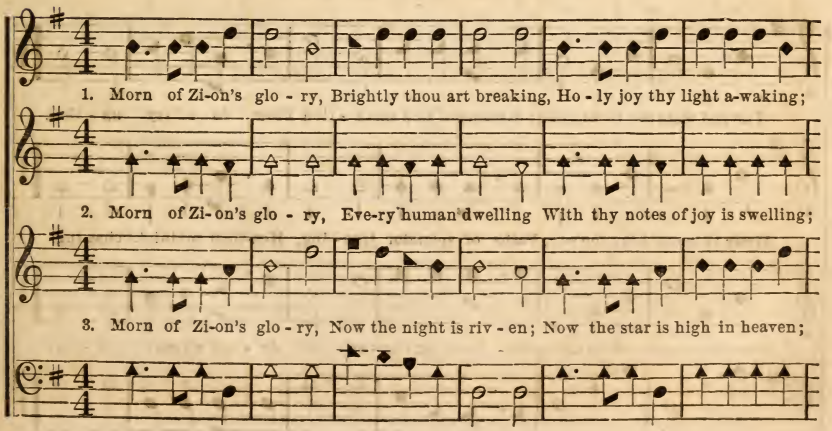
5. Cast your deadly "doing" down,
Down all at Jesus' feet;
Stand in Him, in Him alone,
All glorious and complete.—*Cho.*

1
2
1. There is no name so sweet on earth, No name so sweet in heaven,
The name before his wondrous birth To Christ, the Saviour . . . given.
2. His human name they did proclaim, When Abram's son they seal'd him:
The name that still by God's good will, De - liv - er - er re- . . . veal'd him.
D. C. For there's no word ear ev - er heard, So dear, so sweet, as Je - sus.
1
2
3. And when he hung up-on the tree, They wrote his name above him,
That all might see the reason we For - ev - er-more must . . . love him.
4. So now up - on his Father's throne, Almighty to re - lease us
From sin and pains, he gladly reigns, The Prince and Saviour, . . . Je - sus.
Chorus.
D. C.
We love to sing around our King, And hail him bless - ed Je - sus;
D. C.
We love to sing around our King, And hail him bless - ed Je - sus;

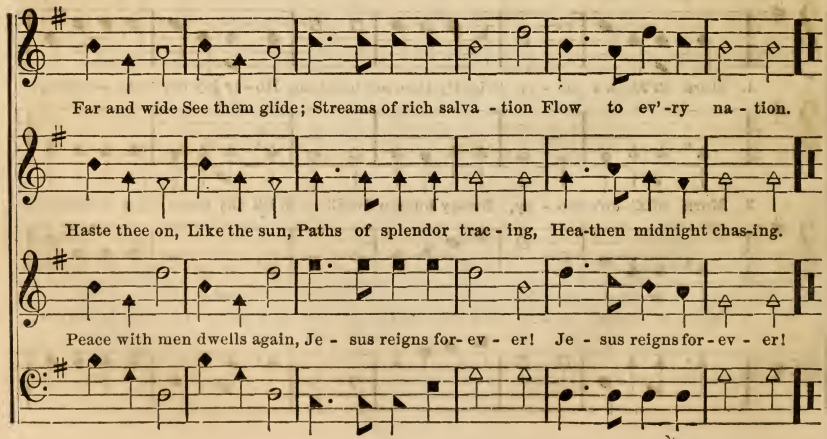
1. Who are these in bright ar - ray, This ex - ult - ing, hap-py throng, Round the
2. These thro' fi - ery tri - als trod, These from great afflic - tions came; Now be-
3. Clad in rai-ment pure and white, Vic-tor palms in eve-ry hand, Through their
4. Joy and gladness ban-ish sighs; Perfect love dis-pels all fears; And for-
Chorus.
al - tar night and day, Singing one triumphant song?
fore the throne of God, Seal'd with his al-migh- ty name.
They have clean robes, white robes,
great Redeemer's might, More than conquerors they stand.
ev - er from their eyes, God shall wipe away their tears.
They have clean robes, white robes,



MORN OF ZION'S GLORY.



Morn of Zion's glo - ry, Ancient saints foretold thee, Seraph angels glad behold thee:
Morn of Zi-on's glo - ry. Distant hills are ringing, Echoed voi-ces sweet are singing,
Morn of Zi-on's glo - ry. Joy - ful hearts are bounding, Halle-lu - jah sweetly sounding,


Far and wide See them glide; Streams of rich salva - tion Flow to ev'-ry na - tion.
Haste thee on, Like the sun, Paths of splendor trac - ing, Hea-then midnight chas-ing.
Peace with men dwells again, Je - sus reigns for-ev - er! Je - sus reigns for-ev - er!

Slow movement.
1. Nearer, my God, to thee, Nearer to thee: E'en though it be a cross That raiseth me,
2. Tho' like a wanderer, Daylight all gone, Darkness be o-ver me, My rest a stone,
3. There let the way appear Steps up to heav'n; All that thou sendest me In mercy giv'n;
4. Then, with my waking thoughts Bright with thy praise, Out of my stony griefs Bethel I'll raise;
5. Or if, on joy-ful wing Cleaving the sky, Sun, moon, and stars forgot, Upward I fly,
Still all my song shall be, Nearer, my God, to thee, Nearer, my God, to thee, Nearer to thee.
Yet in my dreams I'd be Nearer, my God, to thee, Nearer, my God, to thee, Nearer to thee.
Angels to beckon me Nearer, my God, to thee, Nearer, my God, to thee, Nearer to thee.
So by my woes to be Nearer, my God, to thee, Nearer, my God, to thee, Nearer to thee.
Still all my song shall be, Nearer, my God, to thee, Nearer, my God, to thee, Nearer to thee.

GOLDEN GLEAMS.

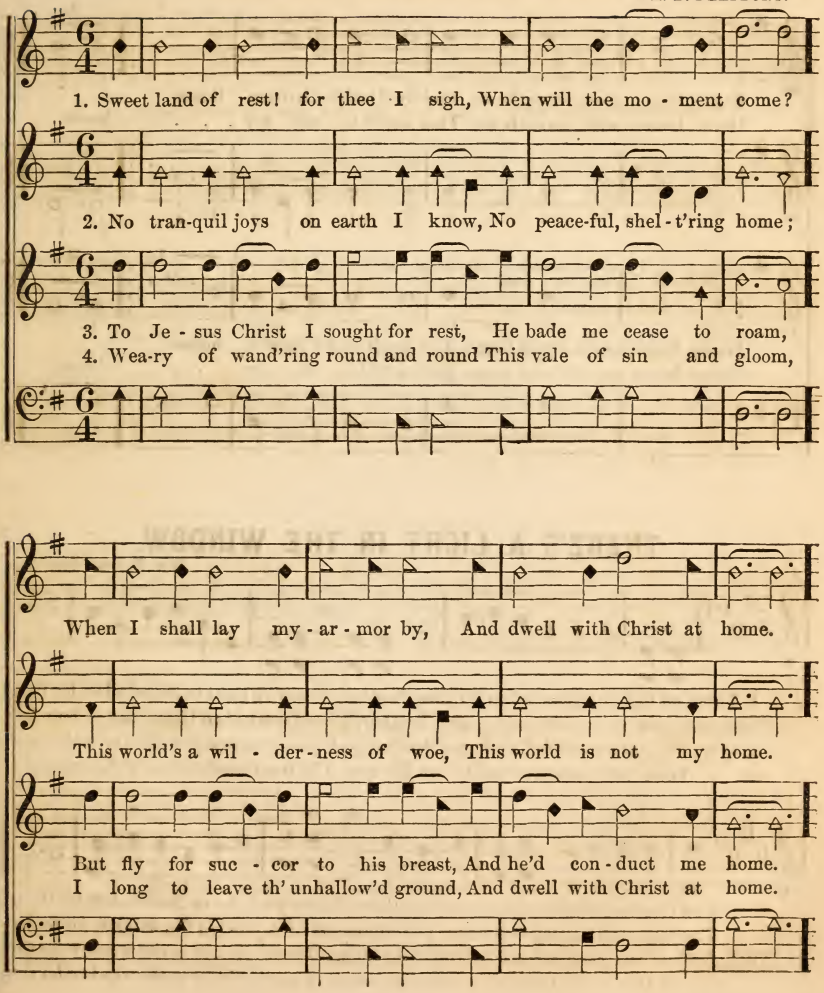
Words by Mrs. M. A. KIDDER. W. H. DOANE.

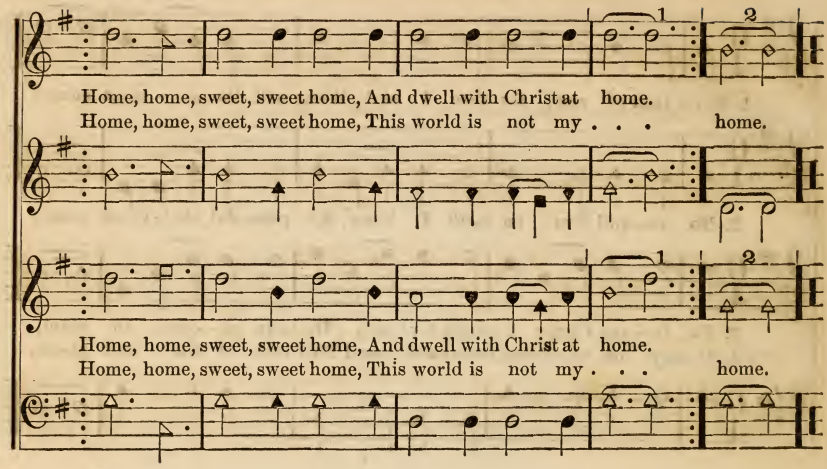
While I dread each surging bil - low, As a - round my soul they foam,
While I hear sweet Calvary's sto - ry, Chanted on the heavenly hills,
When I near sweet heaven's por - tal, Oh, what glo - ries meet my sight!

Gold-en gleams shine on my pil - low From the land without a storm.
Gold-en gleams from Je - sus' glo - ry, All my long - ing spirit fills.
Gold-en gleams of joys im - mor - tal, Where King Je - sus is the light.

Chorus.
Heavenly ci - ty, bless-ed mansion, When I catch thy gold - en gleams,
Heavenly ci - ty, bless-ed mansion, When I catch thy gold - en gleams,
How it soothes my ach - ing spir - it— How it gilds my earth - ly dreams.
How it soothes my ach - ing spir - it— How it gilds my earth - ly dreams.

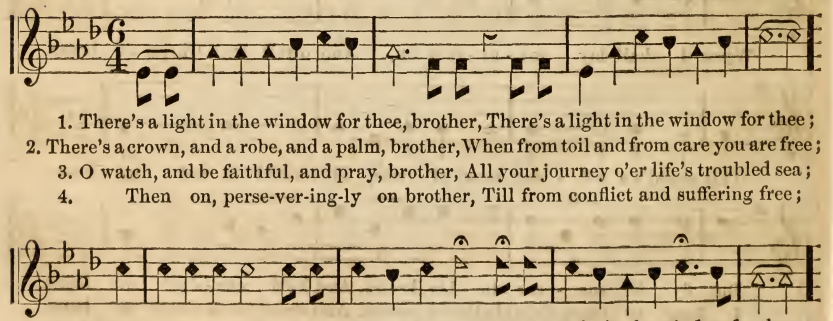
WM. B. BRADBURY.





THERE'S A LIGHT IN THE WINDOW.

WM. B. BRADBURY.



1. There's a light in the window for thee, brother, There's a light in the window for thee;
2. There's a crown, and a robe, and a palm, brother, When from toil and from care you are free;
3. O watch, and be faithful, and pray, brother, All your journey o'er life's troubled sea;
4. Then on, perse-ver-ing-ly on brother, Till from conflict and suffering free;

A dear one has moved to the mansions above, There's a light in the window for thee.
The Saviour has gone to prepare you a home, With a light in the window for thee.
Though afflictions assail you, and storms beat severe, There's a light in the window for thee.
Bright angels now beckon you over the stream, There's a light in the window for thee.

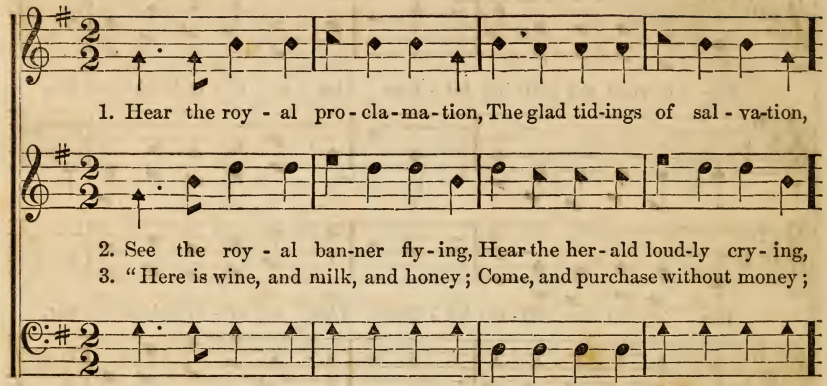
Chorus.
A mansion in heaven we see, And a light in the window for thee;
A mansion in heaven we see, And a light in the window for thee;
A mansion in heaven we see, And a light in the window for thee.
A mansion in heaven we see, And a light in the window for thee.

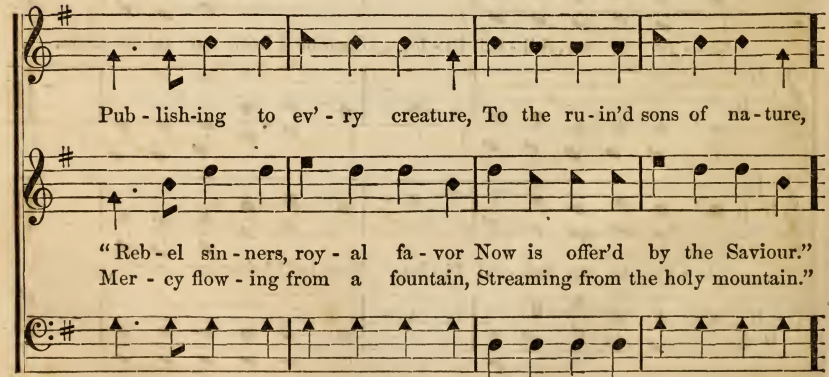
THE "OCEAN GROVE" SONG.

Words by Rev. E. H. STOKES. Melody by E. M. BRUCE, Har. by JNO. R. SWEENEY.

4, Gaze not simply on this ocean,
Walk not only on the shore,
Launch ye boldly on its bosom,
Trust your Pilot evermore.—*Chorus.*

5. Yes, launch out, ye friends of Jesus,
Spread your sails for that blest shore;
Praise the Lord, the Pilot's with us,
We are safe for evermore.—*Chorus.*


1. Hear the roy - al pro - cla - ma - tion, The glad tid-ings of sal - va-tion,
2. See the roy - al ban-ner fly - ing, Hear the her - ald loud-ly cry - ing,
3. "Here is wine, and milk, and honey; Come, and purchase without money;
4. Shout, ye tongues of ev' - ry na-tion, To the bounds of the cre - a - tion;
5. Shout, ye saints, make joyful mention, Christ hath purchased our redemption;

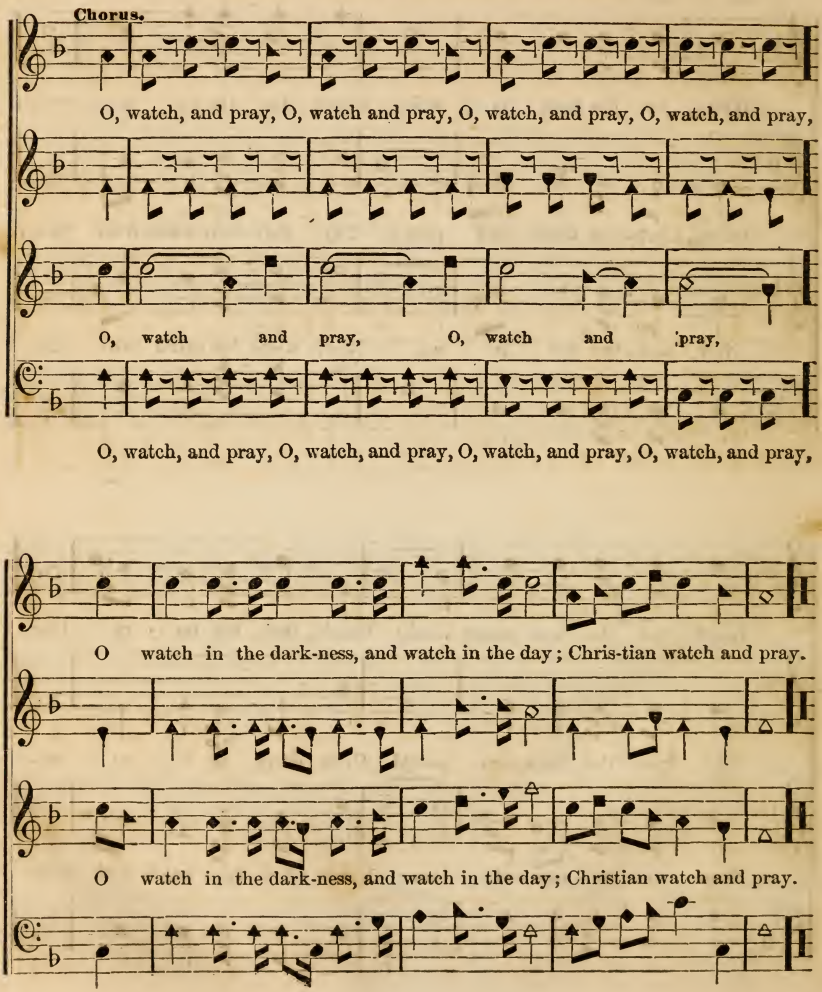

Pub - lish-ing to ev' - ry creature, To the ru - in'd sons of na - ture,
"Reb - el sin - ners, roy - al fa - vor Now is offer'd by the Saviour."
Mer - cy flow - ing from a fountain, Streaming from the holy mountain."
Shout the praise of Judah's Li - on, The Almigh - ty Prince of Zi - on.
An - gels, shout the pleasing sto - ry Through the brighter worlds of glory.

Chorus.
Jesus reigns, Jesus reigns, Jesus reigns; Jesus reigns, he reigns vic - to-rious,
Jesus reigns, Jesus reigns, Jesus reigns; Jesus reigns, he reigns vic - to-rious,
Over heav'n and earth most glorious, Jesus reigns, Jesus reigns, Jesus reigns.
Over heav'n and earth most glorious, Jesus reigns, Jesus reigns, Jesus reigns.

WATCH AND PRAY.

REV. R. LOWRY.

Watch, for the flesh is weak; Watch, for the foe is strong;
Watch, Chris-tian, watch and pray; Thy Sa - viour watch'd for thee;
Now, when thy sun is up, Now, while 'tis call'd to - day,
Watch, lest the bride-groom come; Watch, tho' He tar - ry long.
Till from His brow they pour'd Great drops of a - go - ny.
Now is ac - cept - ed time; Watch, Chris - tian, watch and pray.

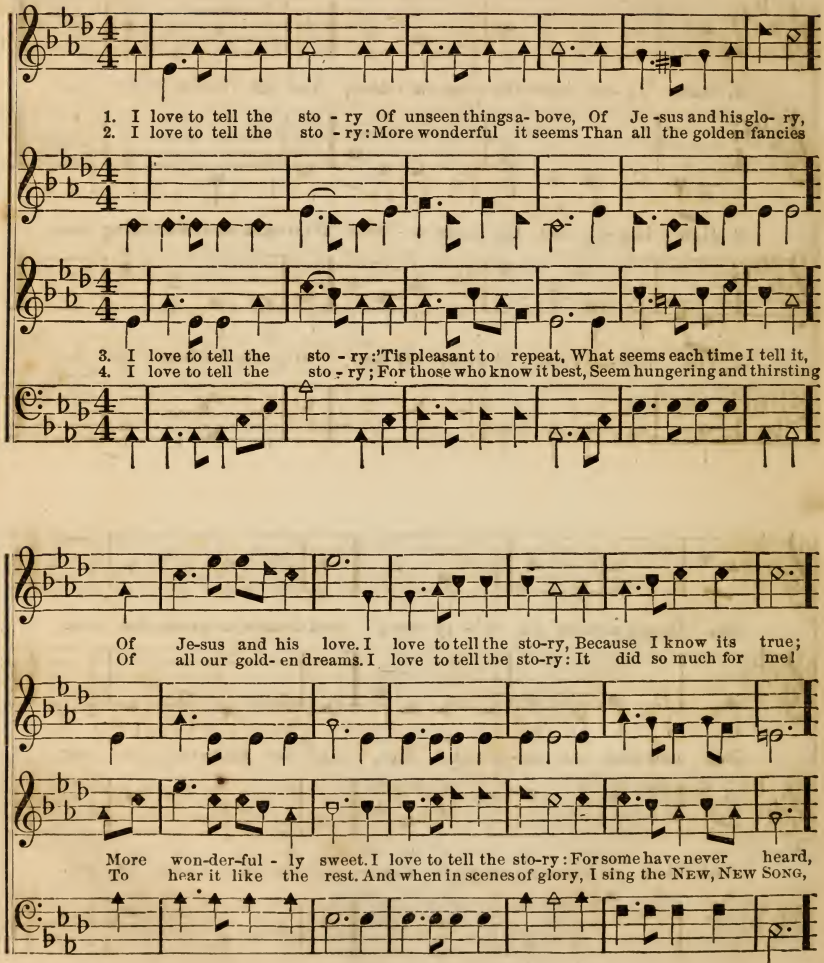

Chorus.
O, watch, and pray, O, watch and pray, O, watch, and pray, O, watch, and pray,
O, watch and pray, O, watch and pray,
O, watch, and pray, O, watch, and pray, O, watch, and pray, O, watch, and pray,
O watch in the dark-ness, and watch in the day; Chris-tian watch and pray.
O watch in the dark-ness, and watch in the day; Christian watch and pray.

1. Must Je - sus bear the cross a - lone, And all the world go free?
2. How hap - py are the saints a - bove Who once went sorrowing here;
3. The con - se - crat - ed cross I'll bear, Till death shall set me free,

No, there's a cross for ev' - ry one, And there's a cross for me.
But now they taste un - mingled love, And joy with - out a tear.
And then go home my crown to wear— For there's a crown for me.

I LOVE TO TELL THE STORY.

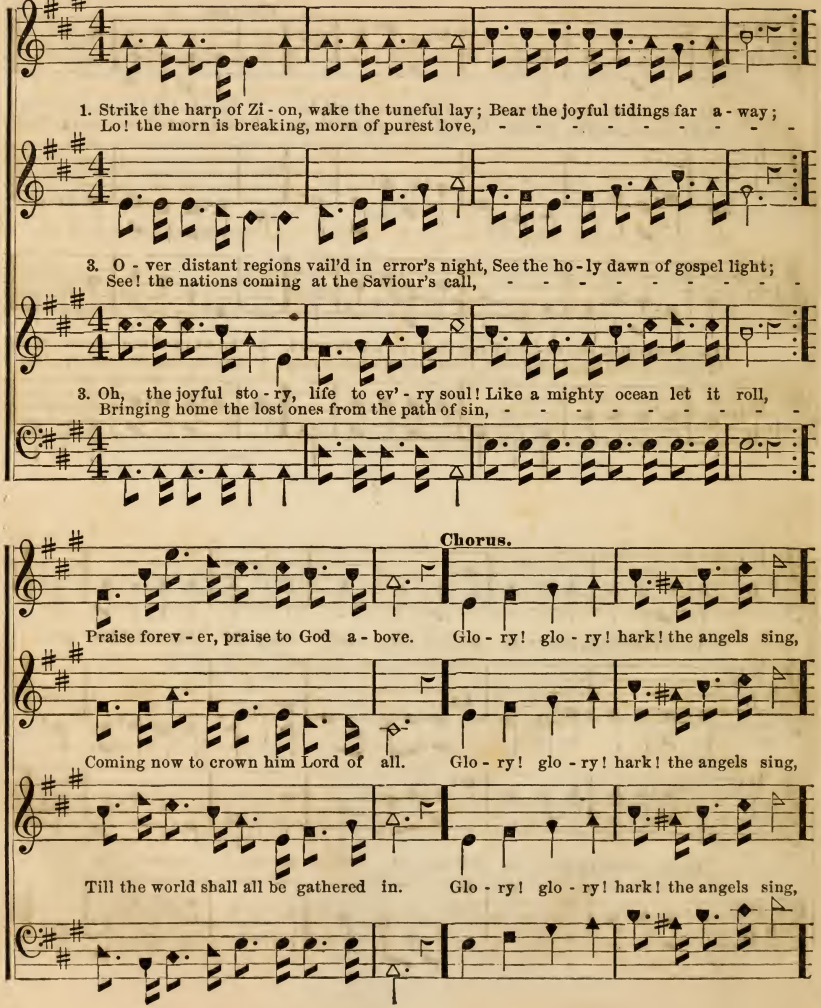
WM. G. FISCHER.



Chorus.
It sa-tis-fies my longings, As nothing else would do. I love to tell the sto-ry, 'Twill
And that is just the reason I tell it now to thee. I love to tell the sto-ry, 'Twill
The message of sal-va-tion From God's own holy word. I love to tell the sto-ry, 'Twill
'Twill be—the OLD, OLD STORY That I have loved so long! I love to tell the sto-ry, 'Twill
be my theme in glo-ry to tell the old, old story, Of Jesus and his love.
be my theme in glory, to tell the old, old sto-ry, of Je-sus and his love.

STRIKE THE HARP OF ZION.

FANNY CROSBY. WM. B. BRADBURY.



Glo - ry! glo - ry! hear the e - cho ring! Strike the harp of Zion, wake the tuneful lay;
Glo - ry! glo - ry! hear the e - cho ring! Strike the harp of Zion, wake the tuneful lay;
Glo - ry! glo - ry! hear the e - cho ring! Strike the harp of Zion, wake the tuneful lay;
Bear the joyful tidings far a - way, far away, Bear the joyful tidings far a - way.
Bear the joyful tidings far a - way, far away, Bear the joyful tidings far a - way.
Bear the joyful tidings far a - way, far away, Bear the joyful tidings far a - way.

EVEN ME.

W. B. BRADBURY.

EVENING PRAYER.

Words by S. F. H. Music by T. Wood.

INDEX OF FIRST LINES.

	PAGE.
ALWAYS there	36
Away! Away!	34
Come to Jesus!	30
Cross and Crown	153
Dare to do right	124
Evening Prayer	159
Even me	158
Go and tell Jesus	128
Golden gleams	140
Hark! the voice of Jesus	80
I am thinking of home	62
I am waiting by the river	66
I'll rise up early in the morning	46
I love to tell the story	154
Is there one for me	94
Jesus died for me	60
Jesus holds my hand	76
Jesus paid it all	133
Joyfully, joyfully	26
Joy! joy! joy!	126
Just now	54
Keep to the right	56
Let me go	64
Let the good Angels come in	104
Light and comfort	108
Look aloft	116
Love at Home	120
Morn of Zion's glory	137
Nearer, my God, to Thee	139
Never grow weary	84
Oh come, let us sing	28
Opening Lay	82
Our home with Jesus	132
Over there	96
Over the river I'm going	86
Praise, give praise	110
Precious is the time	58
Sabbath joys	68
Safe within the vail	98
Saviour, like a shepherd lead us	118
Scatter smiles as you go	38
Shall we sing in Heaven?	52
Songs of the beautiful	92
Sound the battle cry	90
Strike the harp of Zion	156
Sunday-school Volunteer song	50
Sweet hour of prayer	42
Sweet land of rest	143
Sweetly sing, sweetly sing	24
That beautiful land	122
The bright crown	44
The good old way	78
The heavenly land	130
The little band	40
The Ocean grove song	146
The pure in heart	72
There are angels hovering round	115
There is a happy land	23
There's a light in the window	144
The royal proclamation	148
The Sabbath-school	48
The Saviour calls	57
The Sunday-school	89
The sweetest name	135
The valley of blessing	74
The water of life	112
Watch and pray	150
White robes	136
When the morning light	32
Who shall sing if not the children?	31
Will the angels come to me	100
Will you go?	25
Worthy is the Lamb	70

CHANTS.

COME unto me	47
There is a stream	107

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